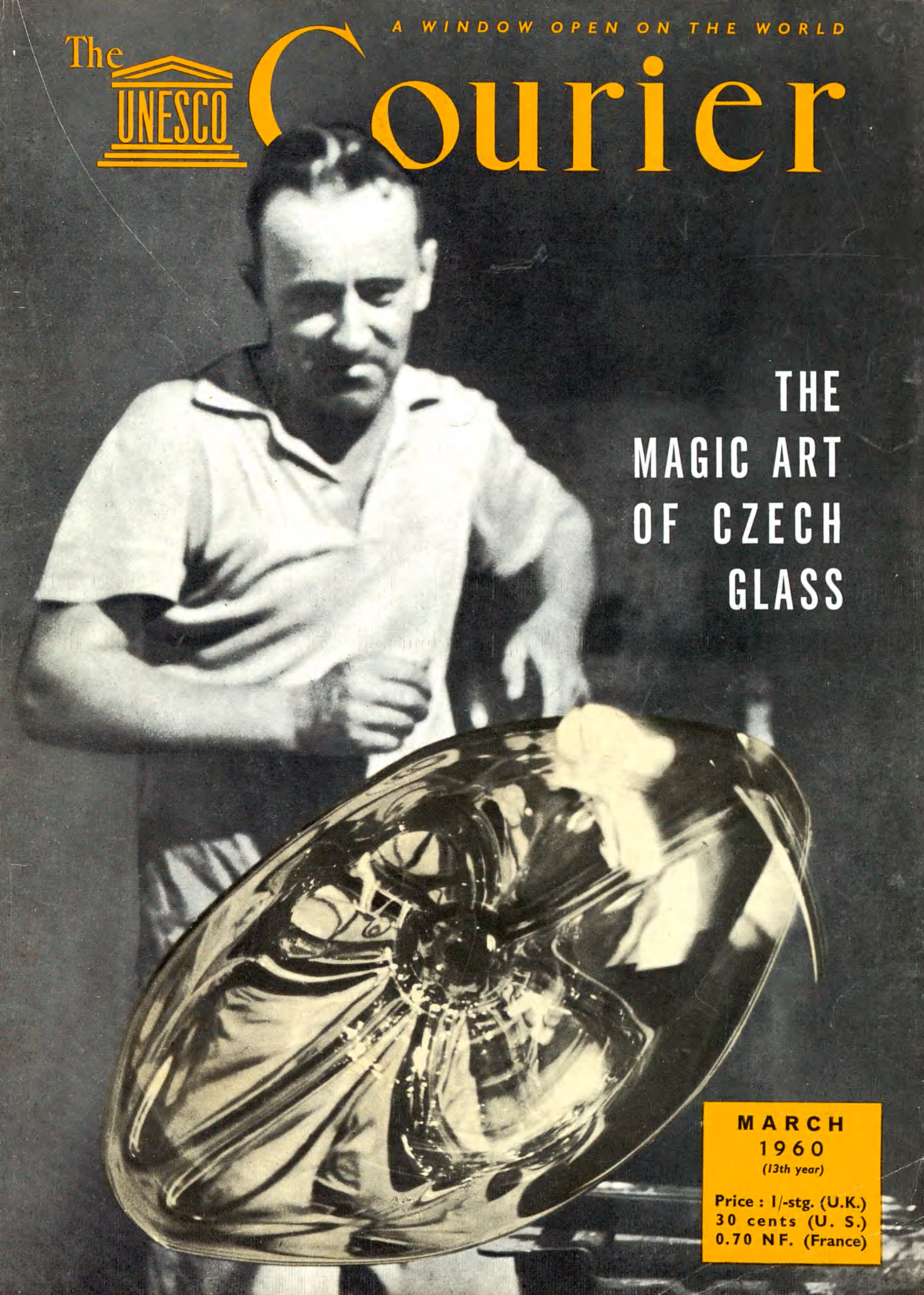
A WINDOW OPEN ON THE WORLD

The UNESCO Courier



THE MAGIC ART OF CZECH GLASS

MARCH
1960
(13th year)

Price : 1/-stg. (U.K.)
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NEW UNESCO ART SLIDES. As part of its campaign to bring the little known master-pieces of world art to the general public, Unesco is now issuing collections of moderately priced colour slides. Here (in black and white) taken from the set devoted to the Ajanta cave paintings in India is a celestial nymph with cymbals—a 5th century painting. (See story page 23.)

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UNESCO ARCHIVES

MARCH 1960
13TH YEAR

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Whether shaped in the finest crystal of Bohemia or in the innumerable forms it has been given for use in science and industry, Czech glassware has won world-wide fame. Here, a shining bubble of melted glass is carried from the furnace by Czech glassmaker. See page 14.

Jan Lukas

Published monthly by
The United Nations Educational, Scientific and Cultural Organization
Editorial Offices
Unesco, Place de Fontenoy, Paris 7e, France
Editor-in-Chief
Sandy Koffler
Associate Editors
English Edition : Ronald Fenton
French Edition : Alexandre Leventis
Spanish Edition : Jorge Carrera Andrade
Russian Edition : Veniamin Matchavariani
Layout & Design
Robert Jacquemin

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THE UNESCO COURIER is published monthly (12 issues a year) in English, French, Spanish and Russian. In the United States of America it is distributed by the UNESCO Publications Center. U.S.A. 801 Third Avenue, New York 22, N.Y., Plaza 1-3860. Second-class mail privileges authorized at New York, N.Y. (M.C. 60.1.145 A).

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Annual subscription rates: $ 3.00; 10/-stg.; 7.00 New Francs or equivalent. Single copies 1/-stg. 30 cents (U.S.); 0.70 New Francs.

Sales & Distribution Offices
Unesco, Place de Fontenoy, Paris 7e.

A New International Family: THE SOUND HUNTERS

by Jean Thévenot

Honorary President, International Federation of Sound Hunters

TAPE-RECORDERS are nowadays becoming almost as common as cameras, and recordings of children's voices made by their parents now provide a version in sound of the "family album" with its record of events down the years.

Photo Unesco

SOUND hunter... chasseur de son... tonjäger. This new expression—so new that it would have drawn a blank look not so long ago—has now entered English, French, German and quite a few other languages to describe a new species, the amateur sound recorder. Armed with a tape recorder instead of a camera, he is the equivalent of the amateur photographer in the world of sound. And yet, paradoxically, sound recording by amateurs is as old as the phonograph. At first, there were nothing but amateurs.

As early as 1878, the year when he had the first talking machine constructed by his assistant, John Kruesi, Thomas Edison, foresaw a "10-point programme" for the phonograph. This is the way he jotted it down:

1. Letters and dictation of all sorts without a stenographer.

2. Talking books for the blind.

3. Teaching by oral methods.

4. Musical reproduction.

5. Family albums (various events and the last words of dying persons).

6. Musical snuff-boxes and toys.

7. "Talking clocks" indicating in a clear voice the right time to go home, to prepare meals, etc.

8. The preservation of correct accents in various languages.

9. Educational uses.

10. Permanent recording of telephone conversations.

In short, Edison's fertile imagination had predicted every possible use of his "talking-machine"—except its most important one. At that time, of course, not even as prophetic a genius as Edison could imagine the mass production of records and tapes (though envisaged by

Charles Cros in 1877) or the use of recordings in radio and television broadcasting. The first phonograph recorded sound on a cylinder covered with tinfoil or silver paper (later, with wax) and it was both a recorder and a record-player. This was do-it-yourself sound recording at home.

In 1880, Chancellor Bismarck recorded the student song "Gaudeamus Igitur". In 1889, at the Paris Académie des Beaux-Arts, composer Charles Gounod recorded a French children's song, "Il pleut, bergère..."

That same year, the builder of the Eiffel Tower, Gustave Eiffel, received a "new model" phonograph from Edison as a gift. For many years it was to remain the favourite parlour game of the great French engineer. Every time he had friends in his home, he asked them to speak a few words to be engraved on its wax cylinder for posterity. As a result of this pastime, it is now possible for modern Frenchmen to hear kiddies—who later became leading political figures—talk of how they rolled their hoops in the Tuileries Gardens one day in 1891 or the warning of learned members of parliament in 1898 that a catastrophe would result from the use of balloons in the impending Spanish-American War.

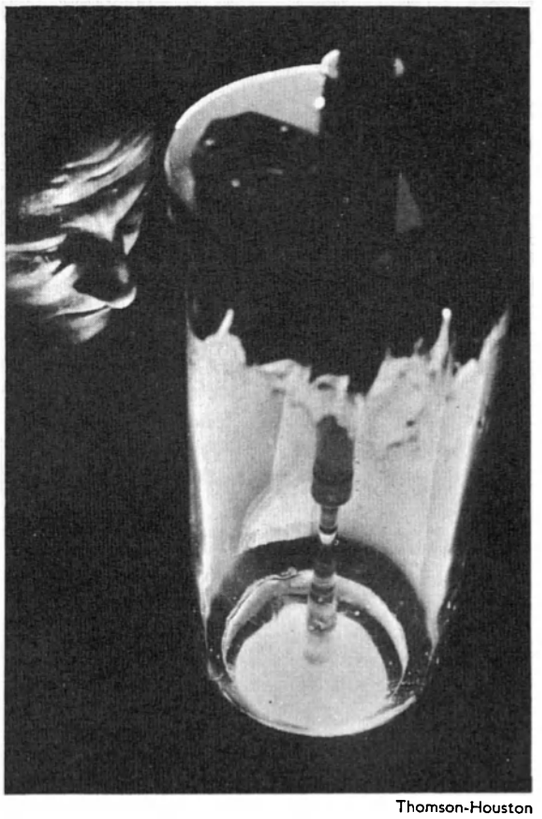
In 1896, a French pioneer of sound recording, Horace Hurm, decided to learn how to play the oboe "phonographically"—that is, by recording himself and then listening to the results on his machine. By listening, he reasoned, he would be able to correct himself. At any rate, he won first prize in 1901 at the National Conservatory of Music in Paris... for playing the oboe. He then had the idea of teaching music by sonic correspondence courses in which recordings could be used both for pupils' "homework" and their teacher's corrections.

At the turn of the century, the Pathé Brothers created the "Pathépost," an apparatus using small disks instead of cylinders and enabling its owner to record and to "read" at home "phonographic letters." This created a sensation: anyone could carry on a correspondence without bothering to learn to read and write—provided that he was neither deaf nor dumb.

The ranks of these private disk jockeys swelled considerably until the day the mass-produced disks appeared. That changed everything. The old wax-cylinder models (or the "Pathéposts") were relegated to gathering nothing more than dust in attics.

Professional sound recording took shape. Amateur recording was eclipsed. Before it could reappear again, a huge amount of ingenious and varied work had to be done. The strangest part about this work was that it only began to achieve decisive results when it went back to the old pioneer methods which had been abandoned.

Around 1930, the so-called "flexible" record, which permitted direct recording, was developed. Once again, as in the days of the first cylinders, an individual record could be engraved and heard immediately afterward. The result was excellent, but this new process was rather tricky to handle. In addition to near-professional skill, it required a minimum amount of technical knowledge. "Home recorders" were not very numerous.



Thomson-Houston

TRANSISTORS have helped to give sound hunters complete freedom of movement. With battery-powered tape-recorders run on transistors and therefore both small and light, the amateur sound recorder no longer has to keep his instrument within plugging-in distance of mains electricity. He can record anywhere and at any time. Above, a phase in the manufacture of germanium crystal, the principal element in transistor production.

Amateur sound recording was really reborn only with the appearance on the market of magnetic recording, first using wire, then tape, and this was relatively recent.

Yet a period slightly longer than a decade has seen progress which cannot even be compared to what had been achieved during seventy preceding years. Today, private sound recording is taken for granted. While it may be more widespread in some countries than in others, the tape recorder can be seen everywhere and tends to be as commonplace a sight as the camera. Nor is this progress showing any signs of waning. Portable tape recorders now run on transistors. This means that they are small and light—and it also means that the sound hunter has been freed of his worst enemy, the restricting wire which forced him to limit his prowling to the immediate vicinity of electric points. Now he can record anything anywhere. Stereophonic sound recording by amateurs has begun. Soon, images on tape will begin to make their appearance in the home.

Not all users of tape recorders are "amateurs". After all, the man who relies upon a dictating machine in his office has not necessarily taken an interest in the art and technique of sound reproduction any more than the man who uses a typewriter or a mechanical pencil sharpener shows a bent for literature. Nor are all amateur recorders "sound hunters" in the strict sense of the word—that is, they don't spend their time roaming the landscape, tape recorders under their arms, like the professional cameramen of the newsreels or documentary films. But, compared to professional sound men, they deserve the name of amateurs because they don't have to go to the same place every day to spend eight hours manœuvring microphones and magnetic tapes. These amateurs are under no obligation. They make recordings only in their leisure time for their own pleasure and whenever they feel like it or whenever an opportunity comes up. If they are really bitten by the bug, then they patiently await the right opportunity, just like the man who hunts rabbits, tigers... or butterflies. It is a state of mind which makes them "sound hunters," even if they never take their mikes outside their front doors.

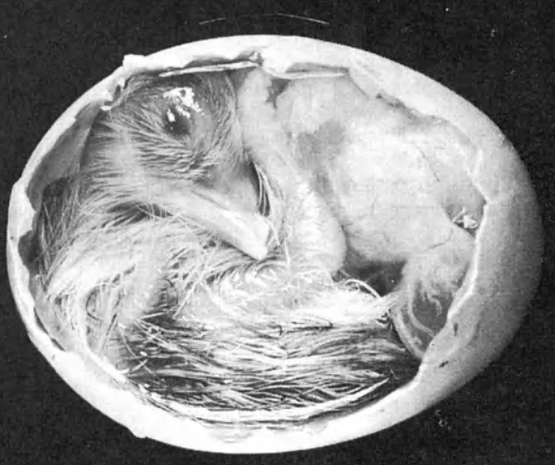
Exactly what do they do? What does the amateur sound hunter try to achieve? What results has he obtained? What can be expected of him (or her) in the future?

These questions may seem simple, but their answers are quite complex. The answers vary from one country to another, and also from one social group to another, for there are sound hunters in all walks of life.

Let us take the case of France which I believe is typical. Assuming that amateurs surveyed represent French sound hunters as a group, we can say that nearly all of them go through the same evolution, determined by three distinct factors.

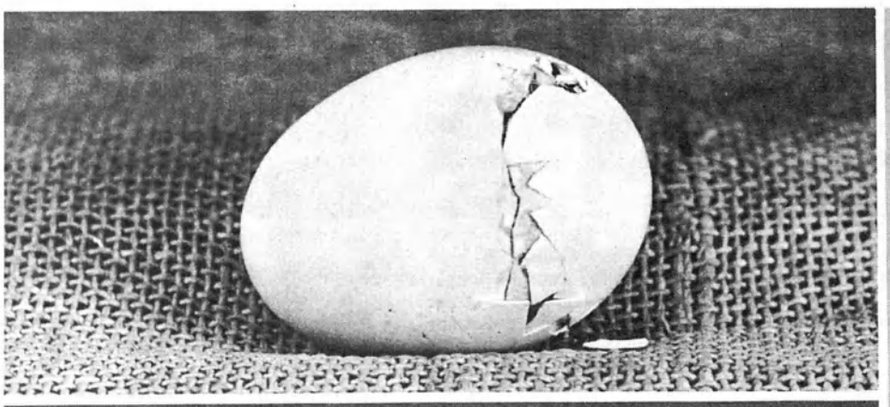
Aside from the fact that the laws governing passing fads apply to tape recorders as well as to anything else, the age of the sound hunter is of considerable importance. For example, I have seen countless youngsters under twenty become enthusiastic about recording. They team

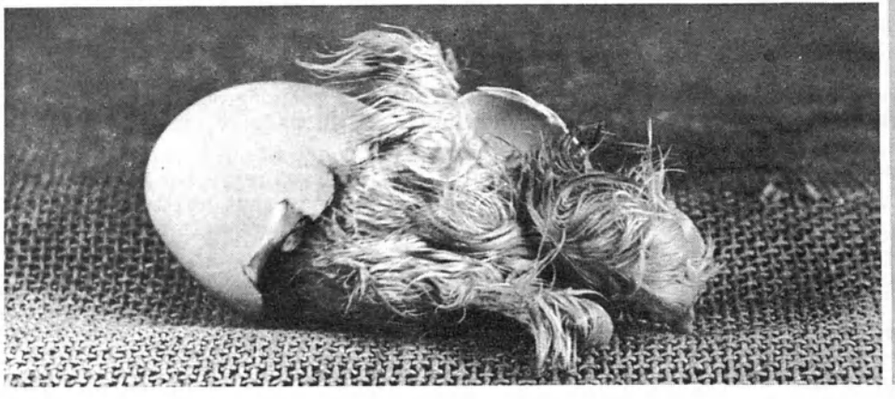
CONT'D ON PAGE 8



LISTENING IN TO THE BIRTH OF A BABY CHICK

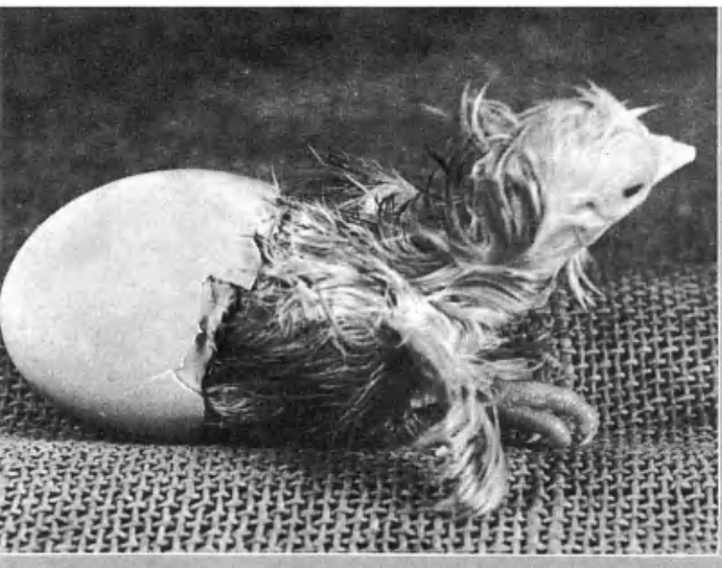
A remarkable recording made by an amateur sound hunter has captured on tape the birth process of a baby chick both before and during the actual hatching. It has been made by a Frenchman, Joseph-Maurice Bourot, a scientist on the staff of the National Centre for Scientific Research, in Poitiers. First the heart of the still-unborn chick is heard beating inside the egg. The chick is still too weak to do more than crack the shell. Soon it can be heard breathing and, finally, it succeeds in pecking its way out. With the tape-recorder tuned up to full volume, the breaking open of the shell sounds like a tremendous explosion. Photos on these pages—a perfect pictorial version of this unusual sound record—were taken by R.H. Noailles and appear in a children's book, "Un oiseau est né " (A Bird is Born) published by Atelier du Père Castor (Flammarion.) Paris".

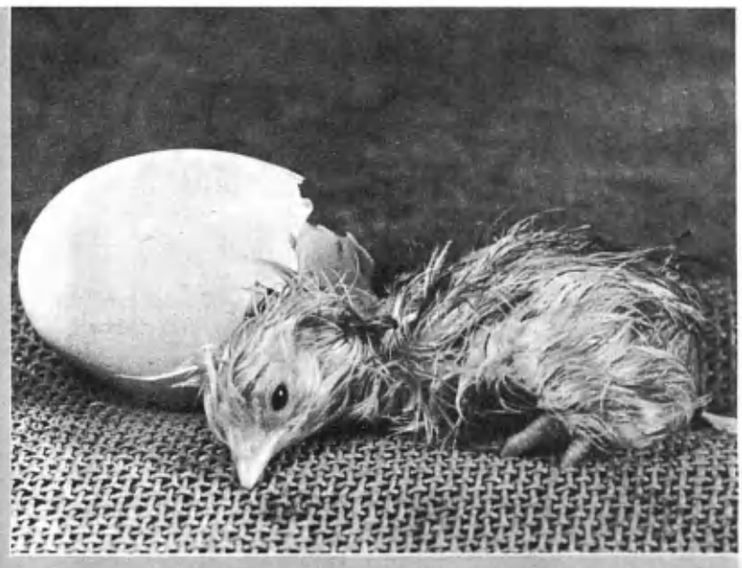




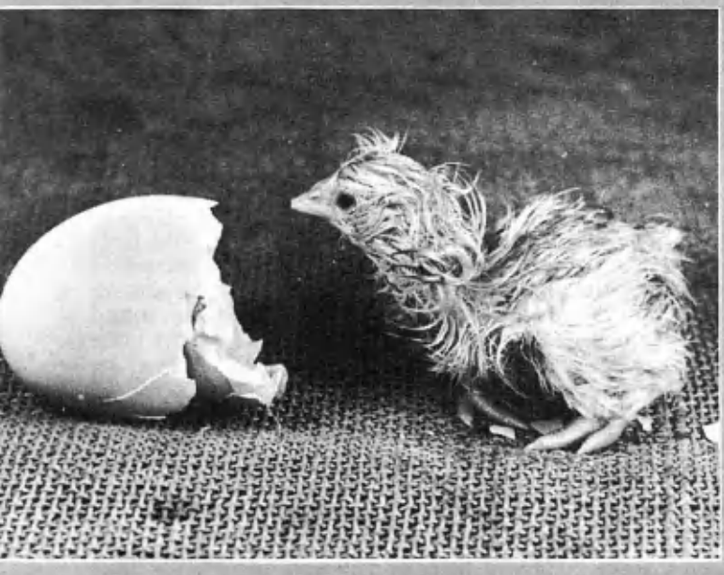
Top, a look inside the egg on 16th and 18th day after incubation. Left, on 21st day the chick has used its tiny beak to break a series of hole in the shell until, little by little, one end of the egg is almost ready to break away. Then, with all the strength it can muster, the chick puts its head against the broken end and forces its way out into the world.

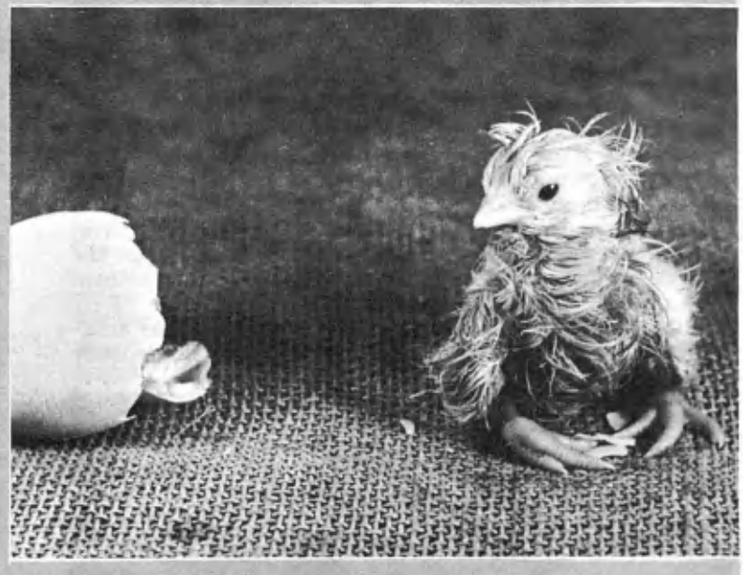
Photos © R.H. Noailles





THE EGG IS OPEN AND THE CHICK FIGHTS ITS WAY OUT. THEN, COMPLETELY EXHAUSTED, IT FLOPS DOWN BESIDE THE SHELL.





AFTER 15 MINUTES THE CHICK HAS RECOVERED SUFFICIENTLY TO BE ABLE TO RAISE ITS HEAD AND SURVEY THE WORLD.

WITHIN AN HOUR THE YELLOW BALL OF FLUFF WITH BRIGHT BEADY EYES IS UPRIGHT AND NOW QUITE FIRM ON ITS FEET.

The three stages of the amateur
1° Baby's gurglings
2° A spree of Bach & choirs
3° Ambushing the unknown

up to buy equipment which they could not have afforded alone... then they drop everything when they get married and return to sound hunting only a few years later. On the contrary, the person who takes up recording at a later age has less early enthusiasm but is usually less fickle. In this respect, surveys are rather comforting. They show that, in several countries and over the past few years, the average age of the sound hunter is 35.

In addition, the state of technical progress at the time the sound hunter starts his career is also important. It's quite obvious that the delicate recording equipment of twenty-five years ago or the temperamental wire recorder of fifteen years ago was less tempting than today's simple, easy-to-handle tape recorder with its high fidelity.

Finally, no matter what the influence of these first two factors may have been, the use to which the amateur puts his recorder follows a nearly constant curve down through the years, aside from the specific case of correspondence by sound (especially international correspondence).

The first stage is the family album: baby's gurglings and first words, the dog's barking, Mary's prize-winning recitation, Jack's wedding. Since these recordings revive common memories, members of the family listen to them over and over again with delight and hilarity, to the despair of nine out of ten of their friends who see in them nothing but hopeless platitudes.

The second (and most dangerous) stage: now the amateur can handle his recorder, he knows how to balance

World Tape Pals, Inc., Dallas

Seven years ago a U.S. printer set up World Tape Pals for the exchange of tape recordings between peoples. It now links tape fans the world over. Here, Steve Veenker, director of the junior section, "Teen Pals", displays some of his equipment.

P. Guérin, St.-Savine, France

Sound hunting is a hobby into which young people plunge with all the enthusiasm of their age. Above, youngsters in a French village school question some of their classmates on topical subjects and record the interview on a tape recorder.

sounds, he can create effects, he can edit tape. He feels he is becoming a professional. He goes on a recording spree of choirs, guitar players, and great organ music, particularly Bach. He writes, acts and puts sound effects into theatrical, literary or musical works. He dabbles in re-recording and concrete music. Then, he suddenly realizes that he is not a professional after all and that, unless he is an exceptional case, he does not have the same equipment. It becomes clear to him that this imitation of the professional can bring him nothing but disappointments and that it is a blind alley for him. Unless he decides to become a professional himself... in which case, of course, he is no longer an amateur.

Third stage. Having learned through experience that his true path leads in directions which professionals never take because they cannot, the amateur begins to explore his own territory: candid recordings, documentaries, sound experiments. If you have to get up at three o'clock in the morning to "capture" a certain nightingale, if you have to lie in ambush two hours awaiting the joyous homecoming of the neighbourhood souse, if you have to wait a year for a "beautiful" thunderstorm, or if you have to devote three or four years to research on an unexplored problem, then only the amateur has a chance. He's got time, he's in no hurry, he need not report to any employer, his recordings do not have to be sold, he is a free man.

O Sole Mio — on a bicycle pump

FORTUNATELY, a large number of amateurs have already reached this third stage, and we owe a lot to them.

In the first place, many have shown a gift for the rare or the picturesque in the choice of their subjects. This takes imagination and a knack for being in the right place at the right time.

Here, at random, are a few recordings which belong to this category:

"Tiger Rag" played by a Swiss peasant band; a Normandy blackbird whistling a French song; grackles, or mandarin blackbirds, from Tonkin, speaking French with a Nice accent; 1,200 trombone players all at once at a trombone players' congress in Basle; the sound that a

Swiss lake makes when it freezes; a wedding party at the Paris Ecole des Beaux Arts to the accompaniment of the art students' band; the religious festivals of gypsies (as joyous as a country fair); the old French song "Cadet Rousselle" sung in flawless French by children at a Moscow School; Molière's "L'Avare" (The Miser), played in colourful French by the students of the Minneapolis High School;

The constantly-astounding speeches recited by guides at historical monuments; descriptions of the first flight across the English Channel spoken by Madame Blériot, the pilot's widow, and pioneer airmen; the tale of Eric de Bisshop's shipwrecks by one of his companions; prison guards' recollections of celebrated inmates; an argument with a traffic policeman as he writes a summons; children talking about artificial satellites; the initiation ceremonies in French wine-drinking brotherhoods; the impressions of a novice after his first flight in a glider; a wedding proposal (in cowboy style) sent by disk to the future bride's father; all the different ways of saying "yes" recorded in a church or at a city hall during marriages;

A profession of faith by a hermit bishop who had re-established the Celtic rites of the 1st Century in a forest in Britanny; all the interviews of centenarians recorded during the "Tape Recorder Rally" organized in France in 1958; "stolen phrases" and other hoaxes (in which the amateur usually admits things to his victims afterwards); counting-songs recorded by schoolteachers; all kinds of strange or precious musical instruments discovered in cellars, attics of obscure museums; a little three-year-old Spanish girl bellowing a song in the midst of a raving crowd in front of a Basque jai-lai court; a joyous cooper singing the praises of wine and accompanying himself by banging his wine barrels with a mallet; "O sole mio" played on a bicycle pump; the music-loving nightingales of Kent, recorded by a gardener who is both a poet and a master sound recorder, and judged "the recording of the year" in Great Britain in 1959.

To this varied list, too long and yet too short, should be added a few recordings of unknown music discovered by sound hunters with a penchant for cultural detective work, and those countless recordings of folk music which either capture traditions on the way out or else revive them.

It might also be noted that many of today's stage, film and singing stars were recorded for the first time when they were completely unknown, by amateurs. Many of them have their own tape recorders and use them either to test their work (Francis Lemarque, a leading French songwriter, sketched his "Mon Copain de Pekin"—My Pal from Peking—on his portable tape recorder in a train back from Peking), to rehearse or else to relax among friends by getting away from their own usual roles. At last, you might say, a clown can play Hamlet. All this adds up to a great deal of material for historians at all levels.

Nor should we forget that the first recording of a childbirth ever broadcast by radio (over the French national radio network in 1951) was made by an amateur... who happened to be the husband and the father of the two "actors".

Photos P. Guérin, St-Savine, France

Tape-recorders are becoming standard school equipment in many countries, and are proving valuable aids in promoting self-expression in children. Here, a class on Reunion island in the Indian Ocean records a message for far-off friends.

Recording "director" in a French school classroom gives the signal for a session to begin. This particular recording was later included in one of the regular French radio programmes which are devoted to sound hunters and their work.

The pants of the ants at mealtime

THE great wealth of private sound recordings is seldom appreciated at its true value because it has never been assembled. But it can be safely said that this value is quite high from ethnographical, sociological, political, artistic, scientific and cultural viewpoints, in addition to representing a considerable hoard of anecdotes. This is only normal, after all, because the great mass of amateurs have far more opportunities than various professional organizations for recording anything and everything.

The amateur's contribution is also important when the sound hunter turns to the laboratory. Several amateurs, for example, have done some intensive research on amplification with remarkable results. I will just mention three of them.

After four months of preparation and 100 hours of experimenting, Roger-Paul Besançon, a salesman of watch gears and jewels (he's Swiss, of course), managed to isolate the various elements of a watch and recorded the noise of each of them amplified to machine shop volume!

A young girl from Brittany Miss Yann Evenou, whose father also happens to be a tape-recorder fanatic, succeeded in making an ant's mealtime audible.

Finally, a scientist, Joseph-Maurice Bourot, revealed the noises inside an apparently soundless pile of dead wood and also the sounds of life within a hen's egg just before hatching.

CONT'D ON NEXT PAGE

THE FAMOUS RECORDING OF THE 'SINGING DOGS'

This last recording is certainly one of the most amazing ever made. First, you hear the beating of the chick's heart inside the egg. Then the chick pecks at the shell with its beak, but it is still too weak to break out. It only manages to crack the shell; now we can hear its breathing. Finally, the chick starts drilling again. This time it succeeds. And, with the recorder turned up to its top amplification position, the breaking of that eggshell sounds like the explosion at Bikini! *(See page 6 and back cover for photo story showing how a baby chick is born.)*

In addition to "sound documentaries", there are also "sound experiments." Mr. Bourot has quite a few of them to his credit. One of them consisted of running the same loop of tape half a million times over the same playback head—thus proving that tape virtually never wears out... at least not by playing it back.

This experiment also proves the amazing patience displayed by amateurs. It is not rare, by any means. As an example, there is that famous recording of the "singing dogs"—it was so perfect that many listeners believed, and insist on believing despite what has been said, that a skilled trainer managed to make dogs sing. Actually, it is nothing less than a note-by-note editing of recordings of various barks by several dogs.

Fake editing can make a man say sentences which he never uttered. I know what I am talking about in this case, because, as a professional radio and TV man, I've been the victim on several occasions. But since I happen to be an amateur as well, I should also like to mention an example of a personal experiment which could only be done with a home recorder. Every year for the past six years and at just about the same date, I have recorded each of my two daughters reading successive pages from a book. I plan to continue this for about ten years. Then I'll put my sections of tape together and I shall have a sound record, in a continuous story, of the evolution of these two voices and of their personalities since childhood.

A large part of our rich heritage of amateur recordings is known because sound hunters have been able to appear on radio programmes. It is this opportunity, no doubt, which has certainly been the most important factor in guiding them to that third stage of maturity which I mentioned earlier. Going on the air is a form of glory but it is also a severe and fruitful test. Once you have heard yourself and the impression of others who have heard you, then you know whether or not you are wasting your time. Listening to others tells you what to avoid and what you might attempt yourself.

In France, the starting gun for these programmes was fired by the French national radio on February 9, 1948. That day I thought I was just indulging in a harmless form of amusement by playing for the public a few disks made at home for internal consumption. I turned out to be a sorcerer's apprentice. That one-day broadcast snowballed into a series of programmes which has been on the air for the past twelve years. Similar programmes have gone out on other stations. In many countries amateurs have formed associations and the associations have formed the International Sound Recording Federation. They publish their own magazines, some of which have acquired considerable authority, such as the "Revue du Son" in France and the "Tape-Recording and Hi-Fi Magazine" in Britain. An International Amateur Recording Contest has been organized and, at its last session in London, a jury heard recordings from 18 different countries and five continents. It awarded substantial prizes to winners who no longer need envy the best of professionals. One of them was a village priest in Burgundy whose technical mastery in stereophonic recording was dazzling.

Quite a few of the recordings which I've mentioned earlier were awarded prizes by these international contests. Some of them have even been issued as commercial recordings. Sound hunting is no longer just a hobby. Certain associations help the Red Cross or other welfare organizations, making recordings for the blind, for example. The International Federation maintains relations with UNESCO as a recognized international non-governmental organization and it has started to carry out a policy of co-operation which will probably aim first at supplying the beginnings of a "recorded sound Bank." One of the Federation's founding members, the International Educational Centre for Sound Correspondence, organizes regular exchanges among the schools and the children of some twenty-five countries. Bringing the world together is far less of an abstract idea when it is expressed on such a plane.

Finally, just as soldiers are recruited from civilian life, more and more professionals in the radio, recording, radio-electric and electronic industries are rising from the ranks of the amateurs. One of them was Stephan Kudelski, the brilliant designer of one of the world's first (both in quality and in date) self-contained tape recorders.

There is no need for me to add that this certainly does not mean that amateurism is perishing under the weight of its own progress. Quite the contrary. It is continuing, developing and prospering.

And, less than a century later, we have already gone much further than anyone could have dared to predict in the days when the phonograph was considered a scientific oddity or just a parlour toy.

SOUND HUNTERS AROUND THE WORLD

Amateur recording enthusiasts around the world have formed associations which are grouped in the International Federation of Sound Hunters (FICS) whose Secretariat General is located in Antwerp, Belgium: Dr. Jan Mees, Lange Leemstraat, 247.

International associations which are members of FICS include: World Tape Pals Inc., P.O.Box 9211, Dallas, Texas, U.S.A.; World Tape Pals-Europe, 38, Avenue Pierre-Ier-de-Serbie, Paris 8., France ; Centre International Scolaire de Correspondance Sonore (CISCS) Mr. Pierre Guérin, E.P.A. Chanteloup, Sainte-Savine, Aube, France ; Tape Respondents International, P.O. Box 416, Saint-Louis 66, Missouri, U.S.A.

Readers interested in amateur tape-recording may wish to write to these organizations or to those in the following contries : **Denmark:** Dansk Magnettone Klub, Mr. K. Galle, Vesterbrogade 19, Kobenhavs V.; **Great Britain:** Federation of British Tape Recording Clubs, Mr. A. Stableford 9 Normandy Terrace, London, E.C.4; **Netherlands:** Nederlandse Vereniging van Geluidsjagers-NVG, Alg. Secretariat, Slotlaan 154, Zeist; **Sweden:** Svenska Magnetofon Klubben, Fack, Stockholm 26; **Union of South Africa:** T.A.C., P.O. Box 386, Windhoek-S.W.A.; **Australia :** Australian Tape Recordists Association, P.O. Box 36, Noble Park, Victoria ; **Norway:** Norsk Magnetofon Klubb, formann, Ingwar Larsen, Moseidmoen, Vikeland p.o.; **New Zealand:** New Zealand Tape Recording Club, H.C. Madigan, P.O. Box 255 A., Hawera, Taranaki.

No schools today for one child in two

by Leo R. Fernig
of the Unesco Department of Education

THERE are about 550 million children aged 5-14 in the world today and 300 million boys and girls are enrolled in school. For 250 million no schooling is available. Very roughly, but conservatively, it would take $90,000 million to accommodate these children, and another $10,000 million a year to run the new schools.

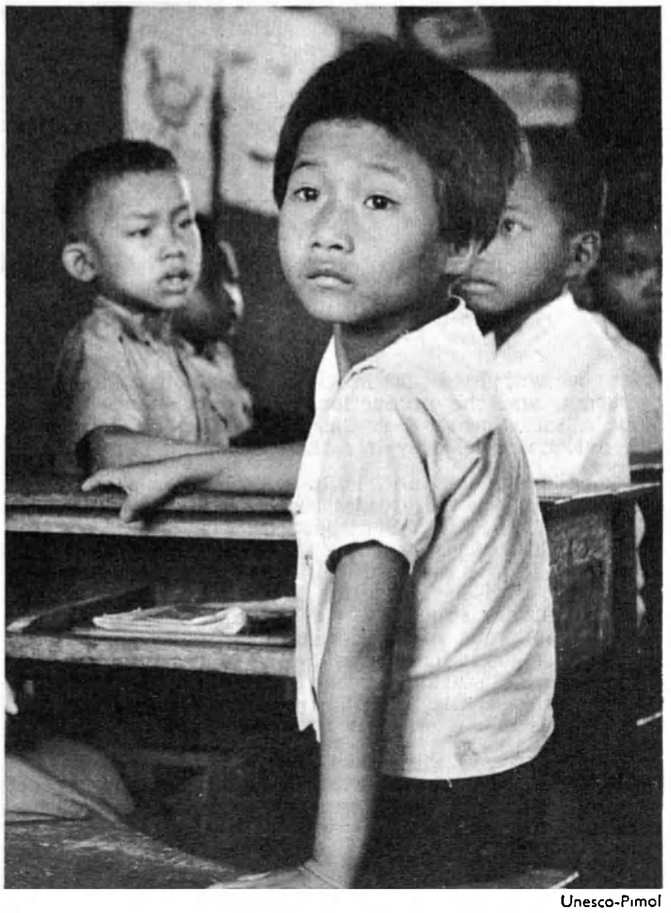
The economic, social and individual effects of this deprivation are well known. The provision of education is indispensable for economic and social progress. Throughout the world, a satisfactory balance has not yet been reached between the social programmes which help to preserve life and the programmes that are aimed at improving the condition of life.

Education is one major element of the latter group, and there is a constant struggle to get ahead of increases in population. Around 1950, about 56 per cent of the world adult population was literate but only 48 per cent of the children were going to school, meaning that the number of future illiterates was likely to be greater than in the past. By heavy sacrifices, countries raised the proportion of school enrolments to 55 per cent five years later; however, even this will not be enough to ensure a more literate future generation than in the past.

In describing needs, however simply, it is better to take by turn the main regions of the world. These differ so much one from another that wider generalization risks being too abstract. At the risk of over-simplifying complex questions I shall try to pinpoint some of the most urgent issues in education today and in the next few years.

In Latin America, priority is attached by education authorities to elementary schooling and to vocational education. Despite some advanced countries, the region has a high illiteracy rate, and elementary schooling is not widely available. Rural areas are particularly underprivileged. Both the ICA and UNESCO have worked on the rural school problem in recent years; UNESCO in its Latin American major project singling out for action the training of better and more rural teachers.

But so far efforts are not commensurate with the size of the problem. Vocational and technical education have made great strides in many countries, notably Argentina and Brazil, and have been supported by industry. But opportunities for adequate training for agriculture, home economics and trades in general are still lacking in most areas. Of the two million Latin American students who pursue studies after elementary school, some 70 per cent are enrolled in academic high schools, and a very small percentage of the rest are studying courses of value to rural occupations.



Unesco-Pimol

Village school at Nong-Karn, Thailand.

In the Near East region, educational problem No. 1 is that presented by the Arab refugees from Palestine. Here the United Nations Relief and Works Agency, with the technical co-operation of UNESCO, provides schooling for 120,000 refugee children, at an average cost of $50 per child per year. All refugee children of elementary school age are now in school. But the programme urgently needs expansion, particularly in technical and vocational education: at present there are only two vocational training centres, with a total combined capacity of less than 500 students. Within the countries themselves, technical and vocational education opportunities are also regarded as a priority problem. In some parts, where a formal school system is just beginning to take shape, a considerable expansion of elementary schooling is required.

For South-East Asia, where heavily populated States with newly won independence predominate, attention is being focused on much the same issues as in Latin America, although for different reasons. One need is the expansion of elementary schooling, particularly in rural areas which still account for over 90 per cent of the population. The second is a more varied secondary school curriculum, training for practical life rather than for white-collar jobs.

Much progress has been made in the high school field by governments, and the Ford Foundation has centred many education projects on the same point. Yet some idea of the magnitude of the problem can be obtained from the situation in India: despite ten years of effort

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250 million children without schools *(Continued)*

to convert the academic, bookish high schools into practical multi-purpose schools, it is expected that by 1960 only 1,187 of the existing 20,000 schools will have been affected—and this programme does not even cover the new schools to meet the needs of a rising population.

As to the other priority, universal elementary education, the needs are correspondingly greater because of the vast number involved. A third problem is also acutely felt in this region of large populations and incipient industrialization: the absence of an industry serving the schools with basic teaching equipment, paper, furniture and the rest. Until such supplies become available, funds cannot be diverted to the import of more advanced aids, such as radios, moving picture projectors, etc., which are regarded as standard classroom equipment in the West. In identifying this need in Asia, I do not of course overlook the fact that it also occurs elsewhere, notably in the Near East and Africa.

While the African region is perhaps one where all aspects of education press equally heavily for attention, some priorities may be hazarded. In the evolution of new States, higher education in all forms is required urgently to provide the necessary leadership. And secondary education, both general and vocational, will have to be expanded for any significant steps forward in productivity and welfare, as well as to feed institutions of higher education; at present high schools enrol 2 per cent of the numbers attending elementary schools, while in the United States, Britain and France the figure is between 30 and 40 per cent.

To say that higher education or universal elementary schooling is an urgent need is not to explain much about the need itself. This is best done by examining the classic components of education—the student, the classroom, the teacher, then the school system as a whole.

Lunch: an integral part of going to school

FIRST, the students. They are there, numerous enough; but one cannot achieve an efficient education simply by providing the buildings and the teachers these students lack. It must be remembered that in underdeveloped areas, poverty and malnutrition accompany illiteracy; a minimum welfare service is indispensable to encourage school attendance and to enable children to profit from tuition. Even in the United States the School Lunch Programme is looked upon as an integral part of the public school system. The experience of UNICEF's dried milk programme in many underdeveloped regions, notably some Caribbean territories, has shown that a basic nutrition service directly benefits school attendance and relations between home and school.

Next, the plant, covering buildings, equipment and teaching supplies. Provision of buildings is costly, as everyone knows; from say $4 million for an institution of higher education through $500,000-$750,000 for a secondary institution down to a modest $100,000 or less for an elementary school. Of these figures, the greatest variation in costs occurs at elementary level, where standards vary greatly, and many underdeveloped areas create such schools at as low a cost as $500-$1,000.

Outlay on building programme has to be progressive and planned, the more so since each portion of capital outlay brings in its wake fresh recurrent costs for running the school thus set up. The education development schemes in Tropical Africa have revealed the risk of overtaxing the local economy and the need for the possibility of carry-over from one fiscal year to the next. Moreover, too little in general is known about low-cost school building construction and the use of local materials. Research here might produce great savings.

Finally, it must be noted that teaching supplies are indispensable for an efficient school system, and the production of them is urgently needed in at least one region. Costs of textbook plants or furniture factories vary too much to allow one to fix norms; but UNESCO experience with textbooks in Korea, Ford Foundation help to Burma, and the production of simple science equipment in India prove that these problems can be solved at a national level only if sufficient capital is available.

Alongside students and buildings, there is a need for teachers—perhaps the greatest need of all. The education of teachers is the investment part of the education budget, and a fairly costly one, since the majority of teachers-to-be have to be assisted during their course of training. In rural elementary education as in general and vocational secondary schooling, the demand for teachers is perhaps the point where development programmes can do the most good: but action here requires not only the setting up and staffing or the improvement of teacher colleges, but also the provision of funds for maintaining such schools at an efficient level of intake and output.

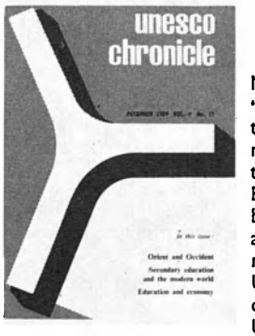
Last, the area of the school system as a whole, involving educational administration, planning and research —aspects which lie close together—is one of world-wide concern. In much of the world, and notably in the regions touched on above, research is the best method for countries to cope in the long run with their own problems. The difficulties are many: lack of research personnel, of funds for faculties of education, and of general public support for such activities.

Primary school in Basel, Switzerland.

© Paul Merkle, Basel

Most of the preparation for administrators, planners and research workers has been secured at high cost through sending students to North America and Europe. While such study abroad is important, it is likely that regional, and progressively, national institutions will be needed if an adequate supply of trained men and women is to be produced. The institutional side of the fact-finding process—bureaux for gathering, analysing and diffusing educational data—was recognized when the United States set up its Office of Education in 1867, but is only now appearing as a felt need in the newly independent States.

The existing programme of UNESCO reveals how resources may be applied internationally to the solution of national needs. UNESCO at present provides some measure of educational assistance to a large number of its Member States in Asia, Africa and Latin America. This assistance is aimed at improving education at all levels: university, secondary education (vocational and general) and elementary education. It is, for the most part, focused on (a) help to governments in planning the development of their national education systems and (b) the training of teaching staff. Funds for the provision of equipment are negligible. Each project aided by UNESCO could be considerably expanded, were funds to become available.

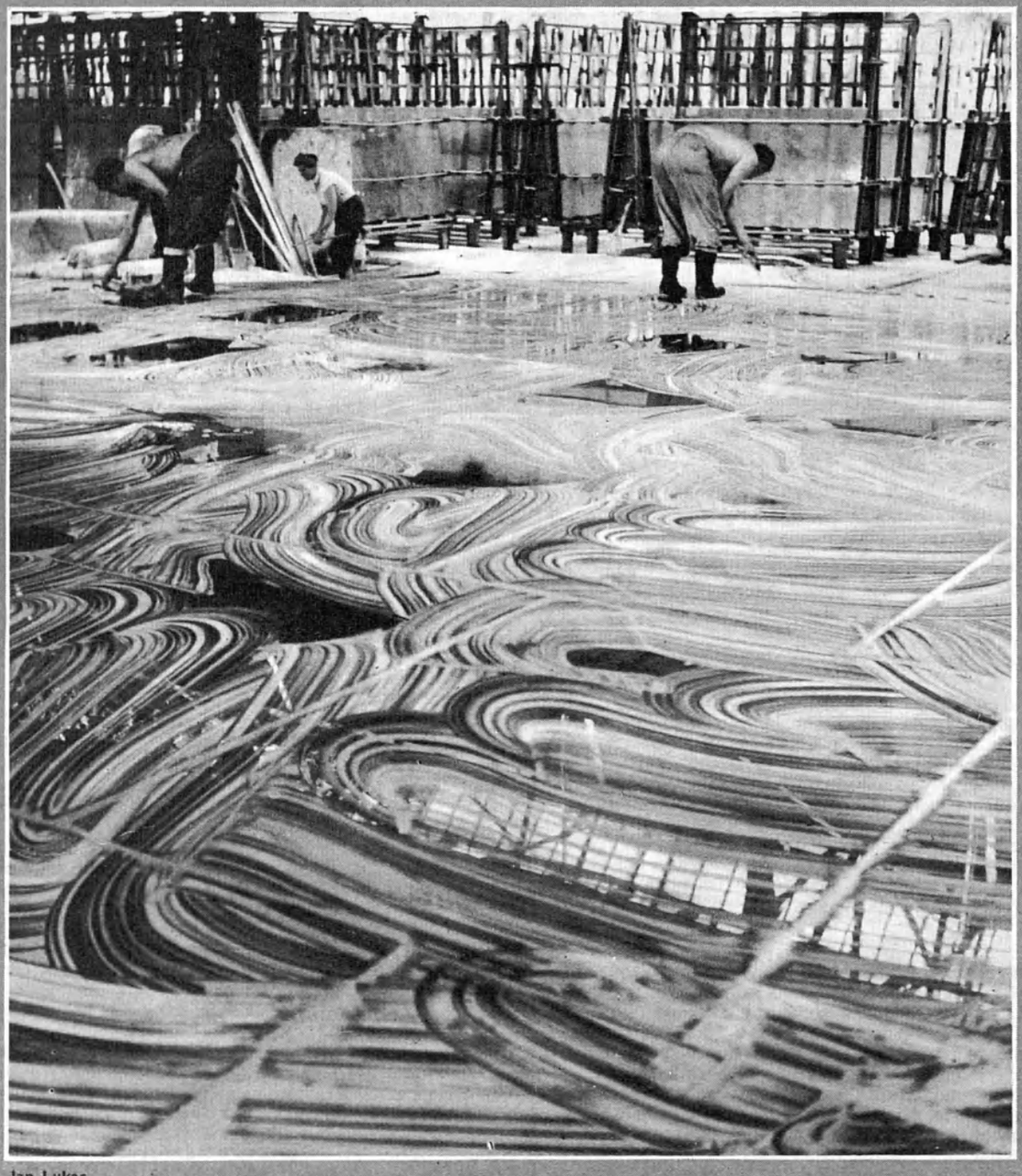


Mr. Fernig's article is taken from "Unesco Chronicle" (August-September 1959, vol. V, No. 8-9) a monthly publication which reviews the activities of the Organization. Each issue features three or four basic articles on the programme and achievements of Unesco, gives news of the Secretariat and of Unesco National Commissions in different countries, reviews recent Unesco publications (books and periodicals), reports news of international non-governmental organizations which collaborate with Unesco and publishes a time-table of conferences, meetings and seminars convened or subsidized by Unesco. The "Unesco Chronicle" has been published since 1955 in English, French and Spanish editions. Annual subscription: $1.75; 10/6 (stg.); 5 NF. Per copy price: $0.20; 1/- (stg.); 0,50 NF.

THE MAGIC ART OF CZECH GLASS

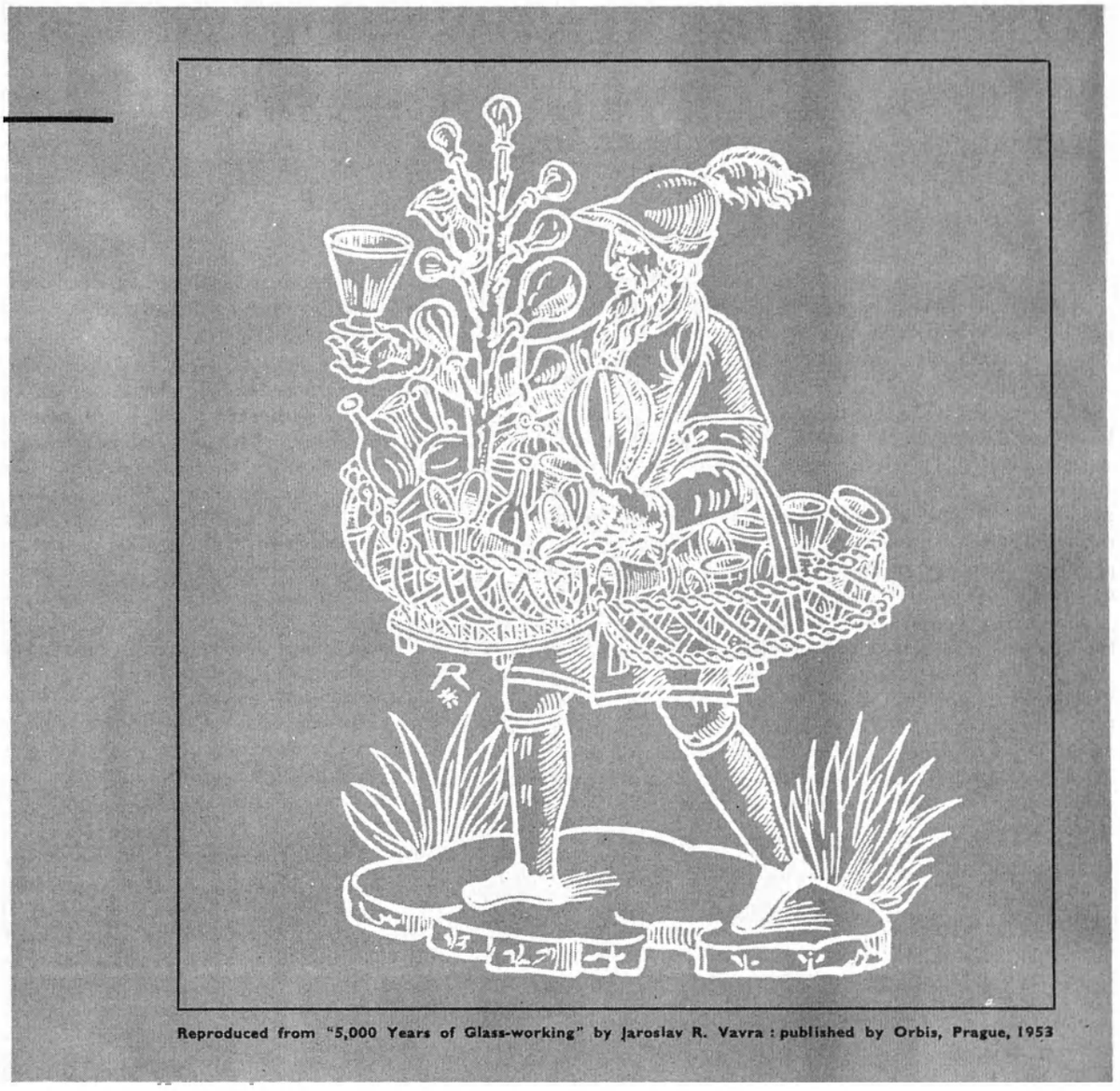
by Indrich Santar

Klement Gottwald State Prizewinner and author of the scenario of the Czechoslovak Glass Exhibition in Moscow



Jan Lukas

GLASS FLOOR is laid down by artisans in Moscow prior to opening of a recent exhibition in the Soviet Union on the history and modern development of Czech glass. Exhibition was largest of its kind ever held. Sixteenth century wood engraving (opposite page) depicts a pedlar heavily laden with a multifarious collection of Czech glass products.



Reproduced from "5,000 Years of Glass-working" by Jaroslav R. Vavra : published by Orbis, Prague, 1953

No one knows exactly where or when men first made glass. The Roman historian, Pliny the Elder, attributed the discovery of glassmaking to the Phœnicians but modern research has traced glass far beyond the date set by Pliny. In the case of Egypt, the oldest definitely dated piece bears the cartouche of Amenhotep who reigned from 1551 to 1526 B.C. and glass beads found in excavations at Ur (2450 B.C.) indicate that the manufacture may have started in Mesopotamia or even further north.

Strangely enough most ordinary glass today is made from the same materials used from the very beginning, namely sand, lime and soda or potash and the proportions are usually about the same as those used perhaps 4,000 years ago. The same is not true of the techniques now employed, for today, glassmakers produce different types of glass designed for a thousand and one uses to which it is put in modern life.

Among the countries which have contributed their skills and ingenuity to the development of the magic art of the glassmaker, certainly one of the most outstanding is Czechoslovakia. In Moscow recently, a vast exhibition of Czechoslovak glass gave eloquent proof of the achievements of a centuries' old industry famed alike for its expressively beautiful craftsmanship and for the innumerable practical uses it has given to glass in medicine, architecture, photography, cinematography, broadcasting, television and many fields of research and technology.

This was not only the largest exhibition in the history of the Czechoslovak glass industry but also probably the biggest thematic exhibition devoted exclusively to glass that has ever been organized anywhere in the world. It stressed the fascinating methods employed in present-day glass production and at the same time vividly recalled the history of Czech glass.

The history of the "crystal masters" of Czechoslovakia goes back many centuries. Archaeological and historical studies have shown that glass was made some 200 years B.C. on what is now the territory of Czechoslovakia (it was then inhabited by Celtic tribes). It is believed that glass manufacture diminished during the first centuries of the Slav settlement of the country and was not revived until the ninth or tenth century, the formative period of the first Czech state. Ancient chronicles and artifacts of the period tell us that in the

CONT'D ON NEXT PAGE

WORLD-WIDE RENOWN OF BOHEMIA'S CRYSTAL GLASS

potteries (guty) in the forests of Southern Moravia, especially at Gradiska and Mikulcic, a well-developed glass industry existed. Such items as Slovak glass beads, rings, amulets, etc., have been found during archaeological excavations.

Glass manufacture in the Czech lands attained a high level of development during the reign of the Czech King, Charles IV (fourteenth century) who was also Emperor of the Holy Roman Empire. Some of the glassware of the period that has been preserved is unique—sets of glassware, a considerable amount of jewellery and ornaments and utensils used by apothecaries and alchemists.

The art of combining coloured glass with painting for stained glass church windows reached a very high standard in Bohemia. In the year 1458, Enea Silvio de Piccolomini wrote in his *History of Bohemia:* "I contend that in my time there are no such beautiful and magnificent windows in the churches of any kingdom in the whole of Europe as those in the Kingdom of Bohemia. The light filters through tall, wide windows made from clear, artistically decorated glass. And all this is to be found not only in the towns and cities but also in small villages."

The pretentiousness of feudal life, the thirst for luxury and magnificence, brought about an extensive development of handicrafts and, in Bohemia, of glassmaking in particular. The development was so great that by the 16th century there were thirty-four glass manufactories on the territory of present-day Bohemia and Moravia. They later began to specialize in the production of different types of glass and the old Czech craftsmen gave their glass an appearance of nobility that made it famous throughout the world. They made many varieties of glass, each embodying specific qualities, especially that possessing the brilliance of a diamond when elaborately cut and polished; this variety of glass became widely known as "Czech crystal glass." The fine glassware of the Czech masters became an important item in Czech export and even began to rival the work of the famous Venetian craftsmen.

The diary of a certain Kreibich, a glass merchant of that time, has been preserved and from it we know that he made thirty journeys to different countries, supplied glass to the Russian Tsar and the Turkish Sultan and carried the produce of Czech craftsmen to London, Stockholm and Rome ; he also sold his wares in America and Africa...

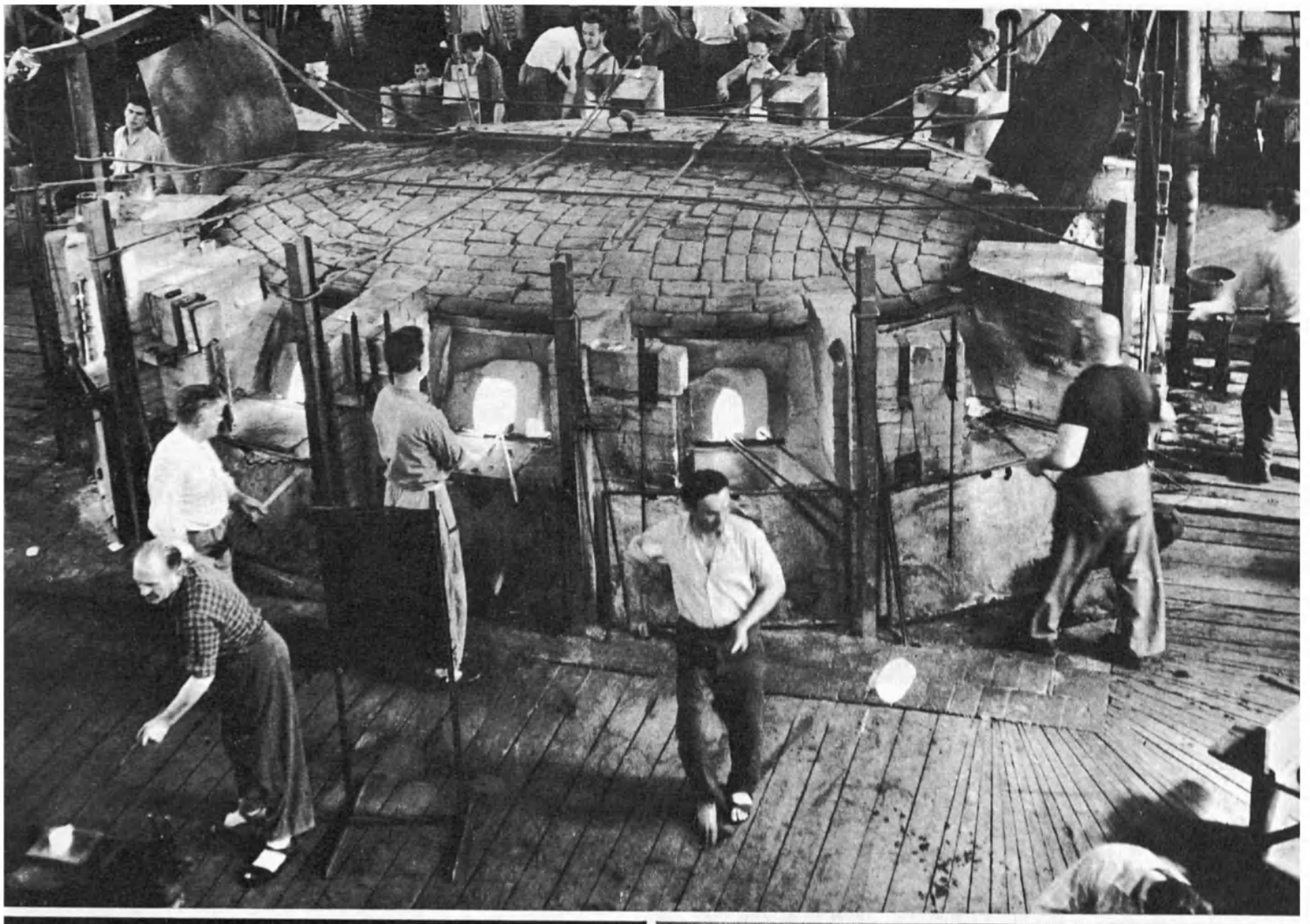
After the Thirty Years' War (1618-48) Czech glass finally ousted Venetian glassware from the market.

The crisis created by the Napoleonic wars and the continental blockade, as well as the development of glass production in a number of European countries, checked the development of the Czech glass industry and its revival as an art only became possible in the twenties of the present century. The First World War cut Czech glass off from the world market and brought about a considerable stagnation in the industry. It was only after the foundation of the Czechoslovak Republic, in 1918, that the period of gradual expansion began.

CONT'D ON PAGE 20

Reproduced from "Glass in Czechoslovakia" published by S. N. T. L., Prague, 1958

RED-HOT GLASS blown by Czech glassmakers and refined by the sensitive hands of cutters and engravers has conquered the world with its endless beauty. Left, crystal glass vase engraved according to design of Czech artist, J. Kotik. Right, glassmakers at work in Czechoslovakia. Each craftsman has his own "window" opening into the glowing heart of the circular furnace (upper photo).



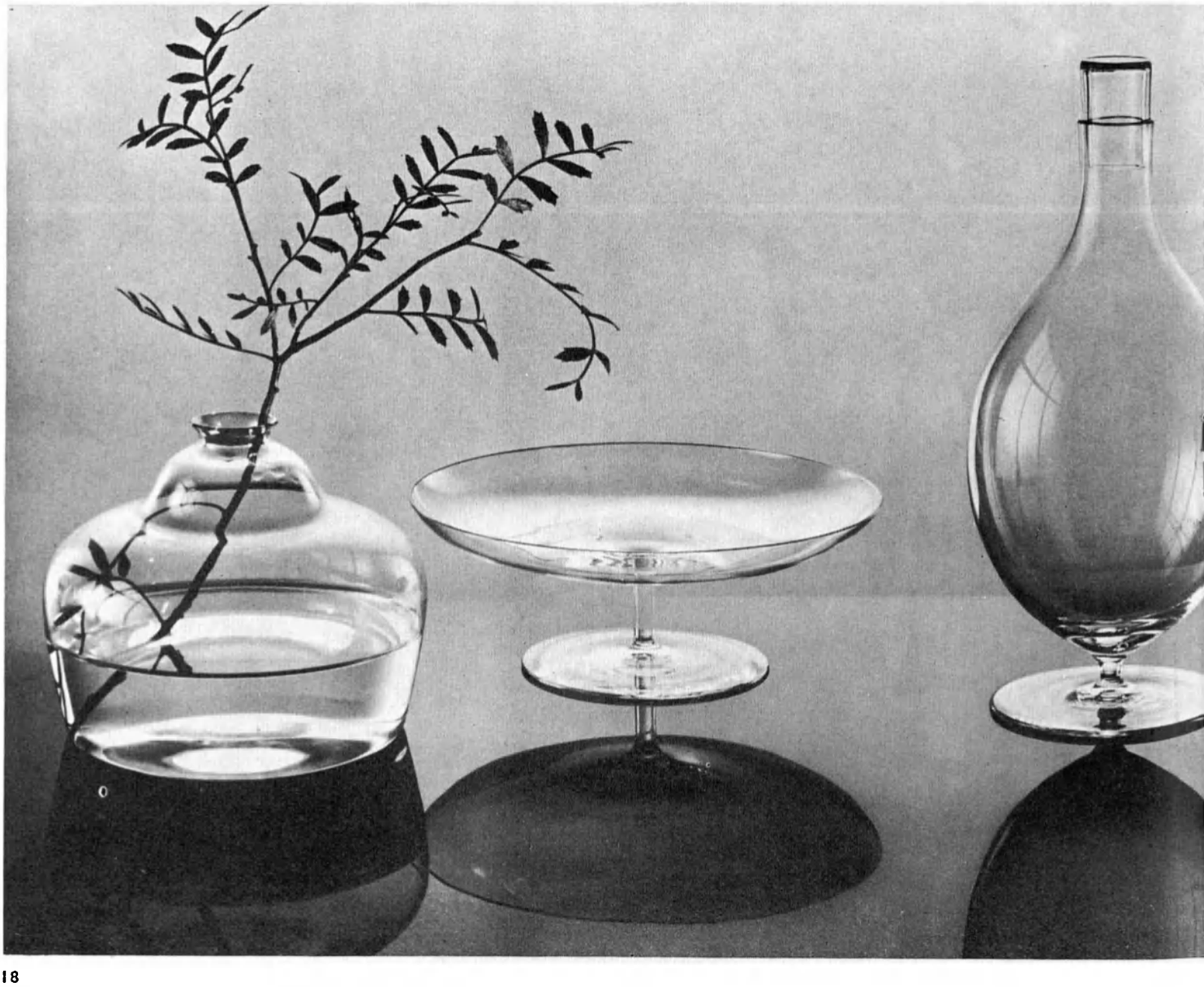
Photos Jan Lukas,

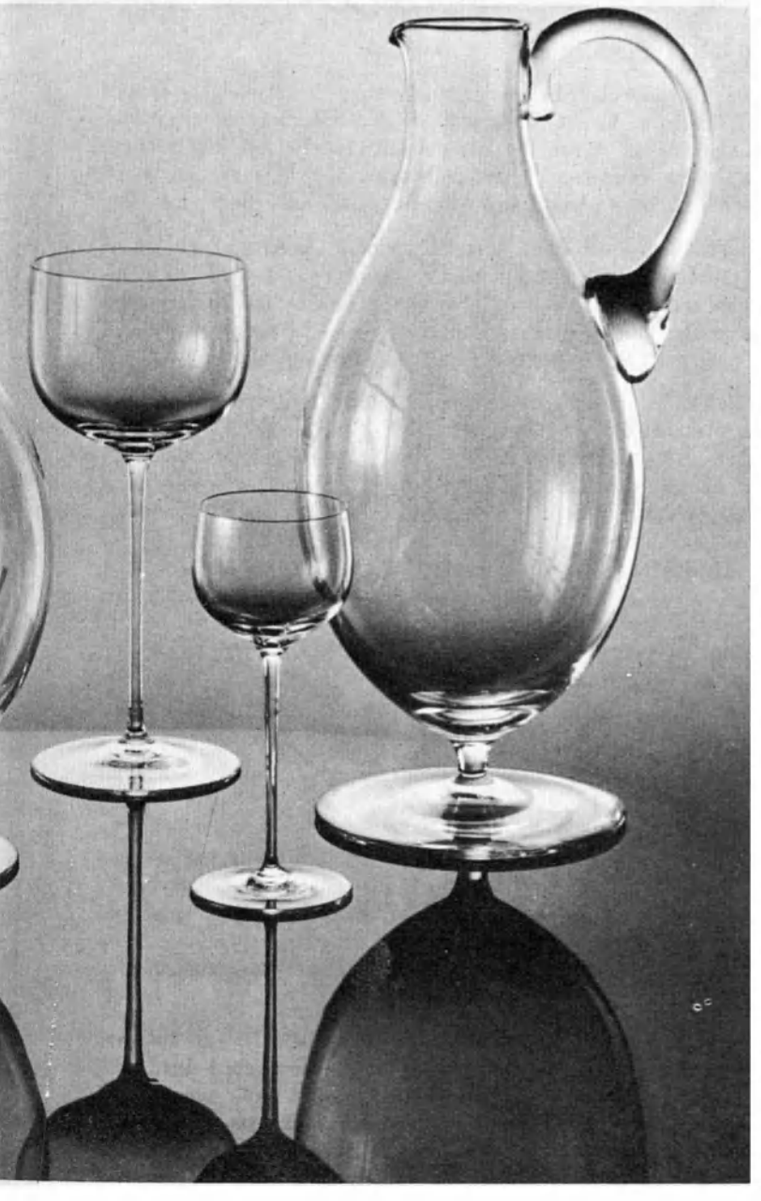
Czechoslovak Embassy, Paris

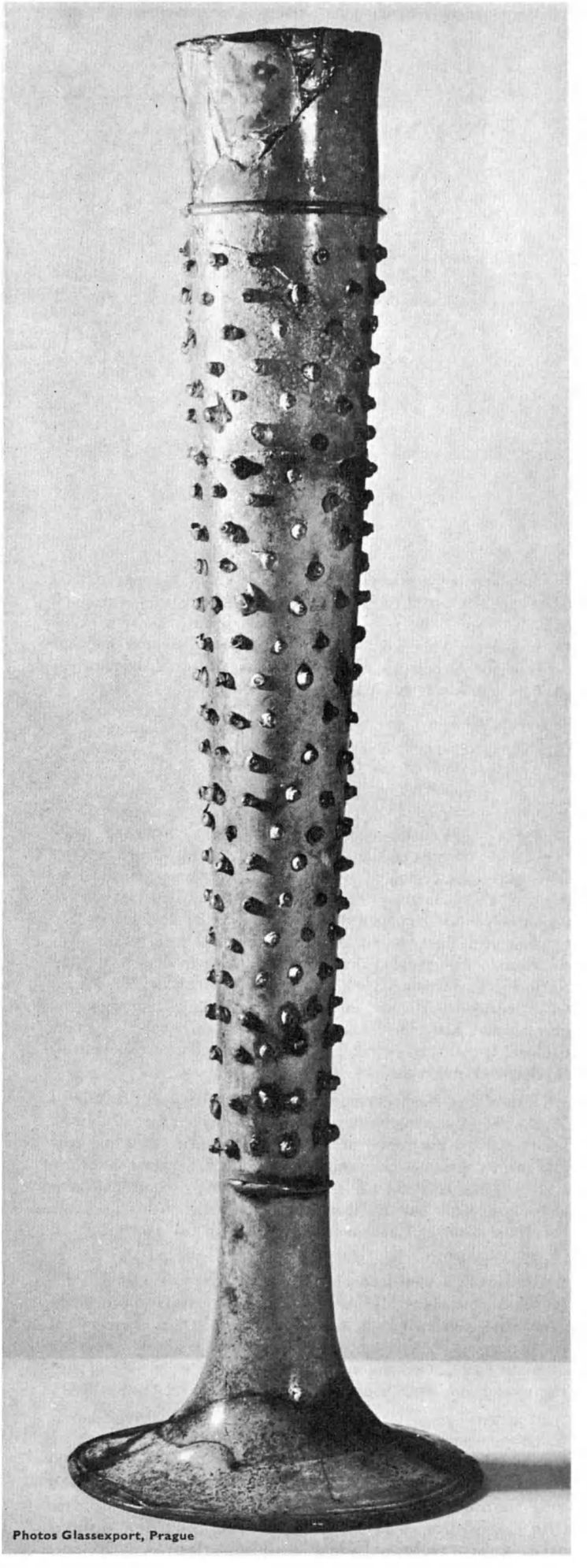
CRYSTAL-PURE CRAFTSMANSHIP

The development of glass production and the continuous discovery of new possibilities in the use of glass are an integral part of Czechoslovak history. Centuries ago Czechoslovaks called glass "the most precious jewel of the land", and the name "Bohemian glass" has become so universal in the history of artistic production that it now stands for glass of a certain composition processed into an object of art rather than to indicate the origin of the product. Down the years an ever-enriched sense of artistry combined with skill of hand and eye has enabled Czech artists and glass-makers, working in close collaboration, to produce works of the quality shown here. Right, engraved crystal jug (northern Bohemia, 1875) and Rococo many-sided glass with cut monogram (Bohemia, around 1750). Far right, 14th century drinking glass discovered in a house in the old part of Prague. Below, several striking examples of gracefully beautiful products of modern Czech glassmakers.

Reproduced from "Glass in Czechoslovakia", published by SNTL, Prague, 1958



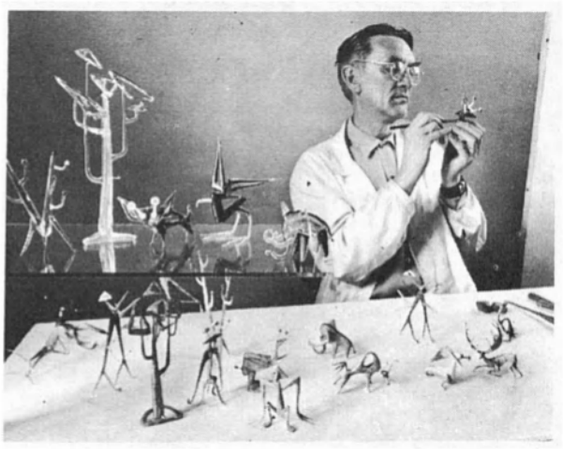




Photos Glassexport, Prague

THE MAGIC ART

(Continued from page 16)



Tiny human and animal figures are given graceful and amusing forms by their creator, Professor Brychta, a leading Czechoslovak glass designer.

CTK, Prague

The Czech producers made great efforts to gain priority on the world market and increase the volume of exports above the pre-war level, by adapting themselves to foreign tastes and fashions. This was one of the reasons for Czech glassware losing the typical originality that had made it so famous in the past.

THE artistic merits of Czech glassware were preserved by a few outstanding Czech artists who were materially independent of glass production. Among these latter were several artist enthusiasts (Professor Jaroslav Brychta, for example) who led a struggle against the narrow commercial approach to glass production in Czechoslovakia and who laboured persistently to find new, purely Czech forms for their art ware. Those who worked without any support from the owners of glassworks, however, were but few in number. Nevertheless, these few enthusiasts, by their efforts, prevented the further degradation of Czech art glassware.

Under the Nazi occupation during the second World War, the Czechoslovak glass industry suffered heavy losses. The majority of the foreign markets were lost and many glassworks were reorganized for war production. This traditional branch of Czech economy was saved only by the nationalization of the industry after the liberation of Czechoslovakia and by the contribution of all workers in the industry.

Glass, as is well-known, is one of the oldest of man-made materials. Methods of treating glass have been gradually perfected at various stages in the history of its production; during the past few years new varieties of glass have been invented and the prospects for further improvement and more extensive use are tremendous.

Modern glass production in Czechoslovakia is distinguished by its tremendous variety of wares (those produced by its glassworks amount to some 300,000 items). They include heavy and thin cut glass, coloured and painted glass, the famous Czech glass bijouterie (the glassworks at Jablonec turns out 7,000 new designs every year), technical glass, building glass...

New items, the production of which is being rapidly developed in Czechoslovakia, include glass pipes for electric wiring, water and other purposes, foam glass (a new insulating material), glass tiles for facing walls, building mosaic and art mosaic.

Unbreakable glass is manufactured at two glassworks in Karlovy Vary; glass with a great variety of chemical additives is used for the manufacture of laboratory, sanitary and dental ustensils and for a wide range of items such as phials, microscope slides and electric bulbs.

The production of glass fittings for lamps of all kinds is an important branch of the industry. In this field an important place is held by the manufacture of chandeliers, both classical and modern, which, decorated with glasswork, are exported to all parts of the world.

The Moscow exhibition demonstrated many varieties of glass and the uses to which they are put. This is only a fraction of the possible applications for glass, especially in industry and building. Panels, staircases, facing tiles, piping and sanitary equipment, furniture and drapings for the home—these can all be prepared from special varieties of glass, from glass fibre or laminated fibre (the latter glued together with plastics.) Many flour mills and dairies in Czechoslovakia have received glass equipment that has proved more serviceable than articles made from other materials.

GLASS is an inseparable part of our lives, especially artistic and domestic glassware. It is impossible to substitute plastic imitations for glass just as it is impossible to substitute other materials for the bronze, marble and stone without which a sculptor cannot work.

Czechoslovak glassware is famous today far beyond the bounds of its homeland—it is imported into 120 countries—and the Czechoslovak people have every right to be proud of the art of their compatriots, the artists and craftsmen whose skill and fantasy create such works of beauty from plain sand, potash and limestone.

Taken from "Glass in Czechoslovakia", published by SNTL, Prague, 1958

ENGRAVER TO THE EMPEROR. Close-up of a piece of early engraved Bohemian glass—the work of Caspar Lehman, engraver at the court of the Emperor Rudolph II (1605). On an armorial beaker, Lehman engraved the allegorical figures of Liberalitas, Potestas and Nobilitas together with floral decorations. Shown here are details of the figure Nobilitas. Originally in the castle of Hluboka, on the River Moldau, the beaker is now in the collection of the Industrial Art Museum, Prague.

I weep, therefore I am

by Ritchie Calder

AT a British schools' conference recently some students had an argument about how much (or little) science knows about commonplace things. Here are three questions for which they wanted an answer.

● **QUESTION.** *David Crichton, of George Heriot's School, Edinburgh, asks: "Is the fact that human beings weep important physiologically speaking?"*

● **ANSWER:** Human beings exist because they can weep. At least, that is the suggestion made by Professor Ashley Montagu of Princeton.

At a Columbia University Seminar on "Genetics and the Evolution of Man" he argued that weeping was an important factor in human survival, and went so far as to say that the perpetuation of the species was left to those who could weep.

His scientific arguments derive from the length of the dependency period of the human child. Human infants do not usually shed tears until they are about six weeks old. Until they can speak or have the ability to help themselves their only means of attracting the attention of others when they are in distress is by crying. In a tearless infant crying is no more than the intake and expulsion of air. It can be shown experimentally that such crying will dry out the mucous membranes of the nose. The dried mucous is a useful medium for growing bacteria and the dried membrane becomes permeable to germs and admits deadly diseases.

Tears do not only spurt from the eye. As we know from the nose blowing at "weepy" films they get into the breathing passages and keep the mucous membrane moist.

But as Sir Alexander Fleming showed, long before he discovered penicillin, tears are not just water. They contain a powerful germ-killer which he called "lysozyme". This is also found in the secretions of the nose. This substance is capable of killing bacteria in the eye or the nose in five to ten minutes. It inactivates even the polio virus. Lysoyme explains why the human eye, a delicate organ, is so rarely infected by the germs in the atmosphere to which it is exposed. Similarly the nose tries to cope with the germs we breathe. So, the argument runs, natural selection favoured those infants who were able to produce an abundant flow of tears.

● **QUESTION:** *Carol Whyte of Parkstone Girls Grammar School, Poole, Dorset, asks: "Was the poet, Lord Byron, right when he wrote: 'And if I laugh at any mortal thing, 'tis that I may not weep'?"*

● **ANSWER:** Byron was as near the truth as anyone in medical science is today. The psychologist, William McDougall, called laughter "the antidote to sympathy". Animals suffer the pains they feel but human beings, with their powers of imagination, suffer the pains of others as well. We weep for the misfortunes of others, but we laugh at the mishaps of the circus clown. As great comedians, like Charlie Chaplin, have shown, laughter and tears are just a sob's breath apart.

Indeed, a sob and a laugh are very much alike. They are both, physiologically, the deep exhaling and inhaling of air into the lungs, with the cackle of laughter operating the vocal chords. Hearty laughter sends a rush of blood to the brain and to the face and we say: "He laughed until the tears came."

Although we associate laughter with pleasure and enjoyment, it is a harsh sound and, as the psychologists would point out, the harmless expression of a cruel instinct.

That may sound an exaggeration but, when you think of it, humour is our own or somebody else's discomfiture. The universal cause of laughter is the man who slips on a banana-skin. Even the hoary old joke about the mother-in-law would lose its point unless the listeners thought she might be hearing it. We laugh at other peoples' embarrassment, or at our own; we laugh at the ludicrous, at people being silly or being made to look silly. But, also, laughter is highly infectious. We laugh because others laugh.

An interesting example is tickling. If we tickle ourselves or are tickled by a stray hair or a fly the effect is merely disagreeable and we do not laugh. Somebody else has to tickle us and both the tickled and the tickler laugh, and, by laughing together, they intensify and prolong their laughter, even to the point of hysterics.

The laughter of young children at play is no more than the yapping of puppy dogs, but the laughter of children at Punch being hit by a truncheon, or carried off to be hanged, is an elementary instance of the quite primitive nature of laughter. The situation has to be unreal. No normal child would laugh at genuine cruelty.

None of this must detract from the value of laughter. It is a release from tensions and a restorative. It is physically, mentally and emotionally relaxing, but the psychologist would say it is not just that we laugh because we are enjoying ourselves; we are enjoying ourselves because we laugh. We are the only creatures that do. And one does not exclude the "laughing" hyena. He is not enjoying himself.

● **QUESTION:** *John Hood* (17), *of Sheen Grammar School, Surrey, asks: "What is the purpose of yawning?"*

● **ANSWER:** The purpose is not, as is commonly imagined, to get more oxygen into the lungs. J.S. Haldane proved that many years ago. It is to expel carbon dioxide, the gas drained from tired blood cells. He showed that, although the body needs oxygen, the mechanism of breathing is governed by carbon dioxide rather than by oxygen. It is the carbon dioxide in the blood which provokes the brain to send messages down to the lung muscles. And a yawn is a convulsive deep breath.

Yawning occurs at moments of lassitude—what a doctor friend of mine calls "waking sleep". It may be in the open air, relaxing after a walk, and you yawn and say "All this fresh air is making me sleepy." Or it may be in the close, hot atmosphere of a stuffy room. It may be when your body is weary and you are read for bed. Or it may be when a speech or conversation has become boring. Whichever it is—sluggishness of body or mind—yawnlng appears to be due to the carbon dioxide drugging the blood. The yawn is the counteracting muscle-response to restore equilibrium.

Yawning is highly infectious. That is what makes it social "rudeness"—implying that you are bored. But I hope you will yawn reading this—because it is suggestive. You will yawn when a cat or a dog gapes or stretches. It need not be rude, just imitative, but you will politely smother it as you would smother a sneeze, because it is infectious.

UNESCO COLOUR ART SLIDE SERIES BRINGS RARE ART INTO THE HOME

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"The Shepherds receiving the news". This detail from "The Nativity" is taken from the Unesco Art Slides series on Yugoslav mediaeval frescoes. The painting, dating from about 1265, is found in the richly-decorated church of the Trinity at Sopocani.

LITTLE-KNOWN art treasures are now being brought to the general public at a price it can reasonably afford thanks to a new series of UNESCO Art Slides. These collections of slides—veritable miniature "museums" in plastic boxes —illustrate the latest use made by UNESCO of colour photography to bring the world's great works of art to a wider public. UNESCO believes that, with the great number of projectors now is use, high-quality, inexpensive colour slides will bring within the reach of many, particularly in schools and study groups, a knowledge of the great masterpieces of art of different nations which are as yet insufficiently known.

Since the first sets of slides have been placed on sale, anyone possessing a slide projector and screen can sit back and admire scores of works of art in the comfort of his own living room. The first six sets offer a choice of paintings from the tombs and temples of ancient Egypt, Yugoslav mediaeval frescoes, the Ajanta cave paintings of India, the Persian miniatures of the Imperial Library of Teheran, Spanish Romanesque paintings and paintings from the Norwegian "stave churches". Three more sets are due to be published later this year; Masaccio—the Frescoes of Fiorence ; Australia—Aboriginal Paintings from Arnhem Land; and Ceylon —Paintings from Temple Shrine and Rock.

Of undoubted value to students, teachers and lecturers, the UNESCO Art Slides collection has, however, been specially designed for use by non-specialists. Each set comprises 30 framed slides (5×5cms.) in a plastic box with an explanatory booklet containing texts and captions in English, French and Spanish. They have been prepared by *Publications Filmées d'Art et d'Histoire,* Paris.

Two further sets of slides have been prepared by the French National Commission for UNESCO to commemorate the two exhibitions held in Paris during the tenth session of the UNESCO General Conference. These are : "Orient-Occident-Encounters and Influences in Fifty Centuries of Art" and "The Art of Gandhara and Central Asia". The set covering the first exhibition is made up of 41 slides in two boxes; the second comprises a box of 21 slides.

The great periods of art which come to life again in UNESCO's colour slides are also covered in the albums of UNESCO's World Art Series. These albums of full page colour reproductions have now been published over several years by the New York Graphic Society by arrangement with UNESCO. They are devoted to the great periods of art of all civilizations.

CONT'D ON PAGE 25

The miniatures in the "Iran" series of Unesco colour slides are reproduced from six manuscripts in the Imperial Library in Teheran. Photo shows a scene in the forecourt of a garden. Work dates from end of XVth century.

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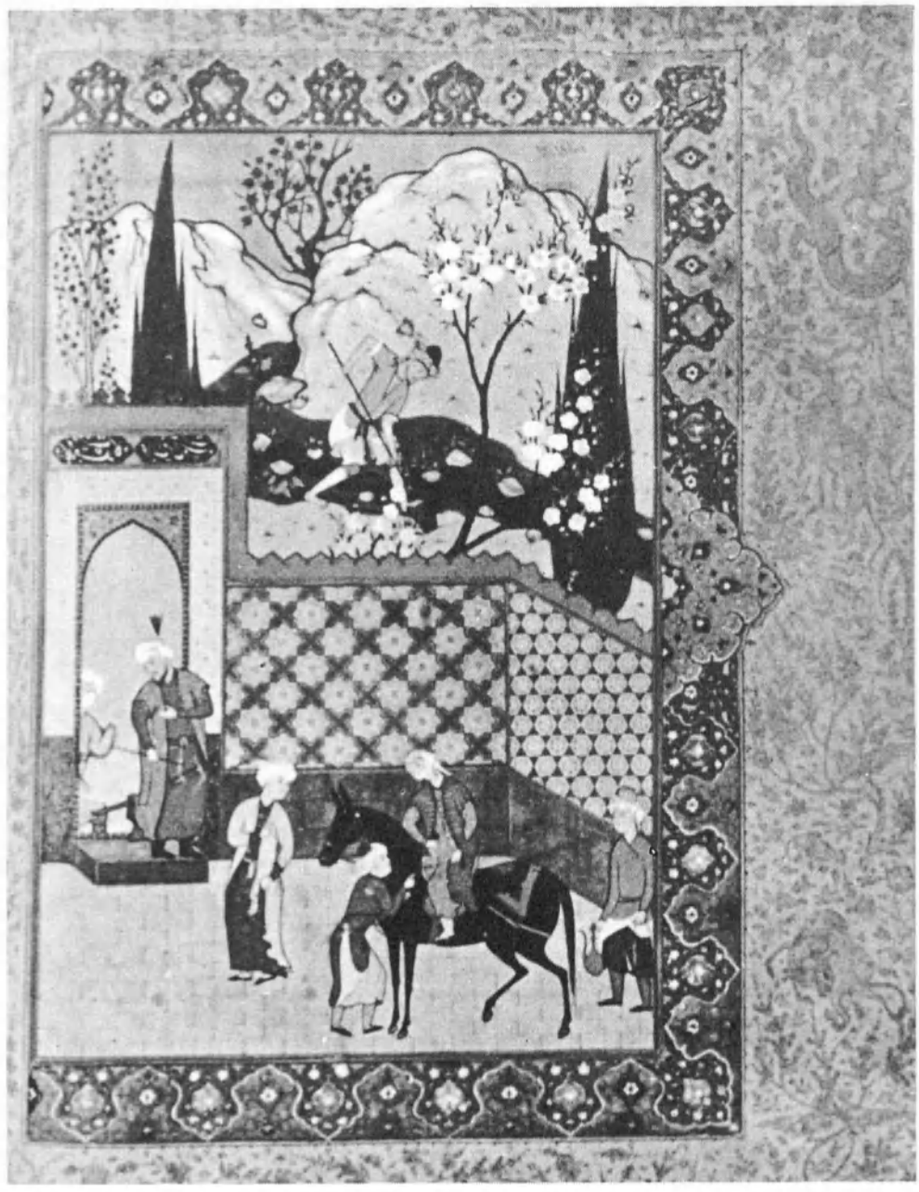

Paintings in the "Spain" slide series comprise frescoes and panels from Romanesque sanctuaries in northern and eastern Spain, particularly Catalonia and Aragon. Above, detail of a 12th-century church frontal now in the Art Museum of Catalonia, Barcelona. It depicts the Mass of St. Martin of Tours.

© Unesco

Opposite page, maid-servants attending ladies at a banquet. Fresco from an 18th Dynasty Egyptian tomb. It is one of 30 reproductions in the new Unesco colour slide series devoted to "Egypt-Paintings from Tombs and Temples". The colours are as fresh and vivid as when the Egyptian artists applied their paint 35 centuries ago.

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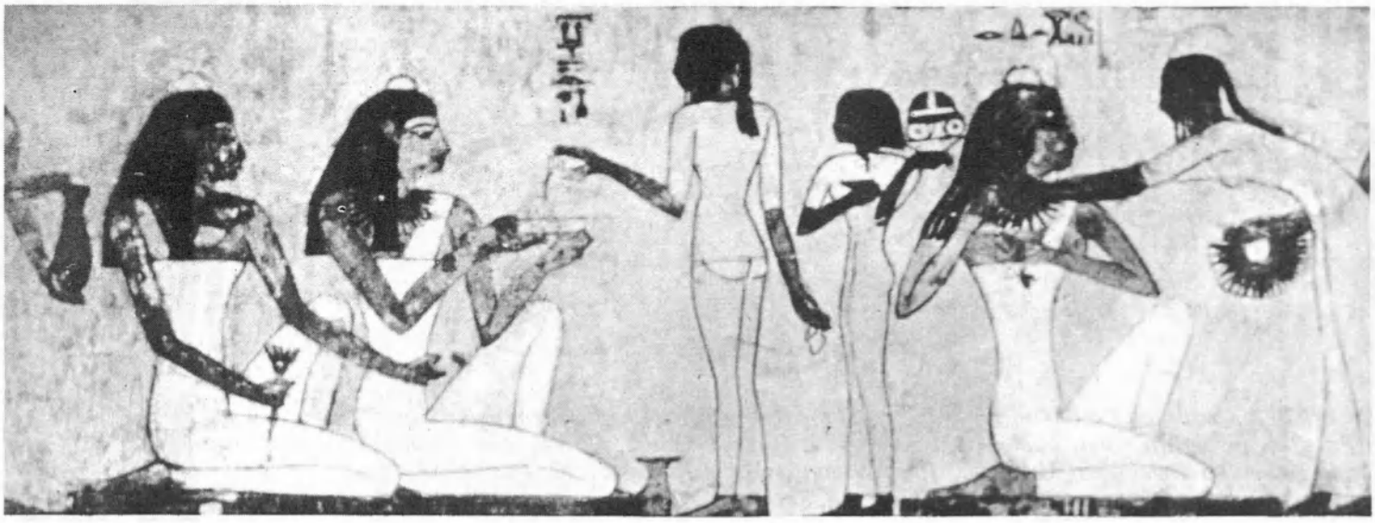


In each album, there are 32 colour plates and texts written by scholars of international standing. Selected works are photographed by a UNESCO mission aided by the UNESCO National Commission in the country concerned.

While UNESCO art albums have been well received (some of them have appeared in second or third editions) their price is relatively high because of their format and quality. This is why UNESCO is now issuing its art slides so as to reach a larger audience, especially in schools and cultural institutions. UNESCO's catalogues of colour reproductions and its travelling art exhibitions also aim at this.

The ideal situation of bringing people into direct contact with works of art is hard to achieve because of financial difficulties and material obstacles which limit the movement of such works. Leaving the organization of such exhibitions to the initiative of museums and public and private collections, UNESCO has chosen the solution of the "imaginary museum".

The "imaginary museum" is based on mass-produced colour reproductions, which play the same role in painting as do recordings in music. Today, as can be seen in the catalogues of colour reproductions published regularly by UNESCO since 1949, hundreds of them are issued every year in the world. Some two thousand have already been selected by an international committee of experts for mention in UNESCO's catalogues, where they are shown in black and white for identification purposes.

By taking this periodic inventory of colour reproductions, UNESCO tells the public which worthy reproductions of the inaccessible original works are available and, at the same time, offers publishers a panorama of world production, enabling them to see the gaps which have to be filled.

One of the UNESCO catalogues is devoted to paintings prior to 1860; the other to paintings from 1860 to the present. In some countries they have helped in the setting up of archives of reproductions similar to those maintained by UNESCO and also in the organization of museums of reproductions.

By using its own archives, UNESCO has organized seven travelling exhibitions during the past ten years. Each has been prepared in numerous copies so that it can be circulated simultaneously in many countries and for long periods. Whatever the subject—"Paintings Prior to 1860", "From Impressionism Till Today", "Drawings by Leonardo da Vinci", "Japanese Woodcuts", "Two Thousand Years of Chinese Painting", "Persian Miniatures" and "Water Colours"—each exhibition has been designed to appeal to highly diversified audiences. The organization and aims of each exhibition are explained in a catalogue by an internationally-known specialist. Seventy-seven countries have now shown these exhibitions, either in museums and art galleries or in schools and cultural centres.

★

All orders for Unesco Art Slides should be placed directly with the distributors, Publications Filmées d'Art et d'Histoire, 11, Rue Carvès, Montrouge (Seine) France. The price varies according to transport and other costs, but each series of 30 slides will not exceed $10.00 U.S. or the equivalent in national currencies. Educational and cultural institutions are entitled to special terms on application.

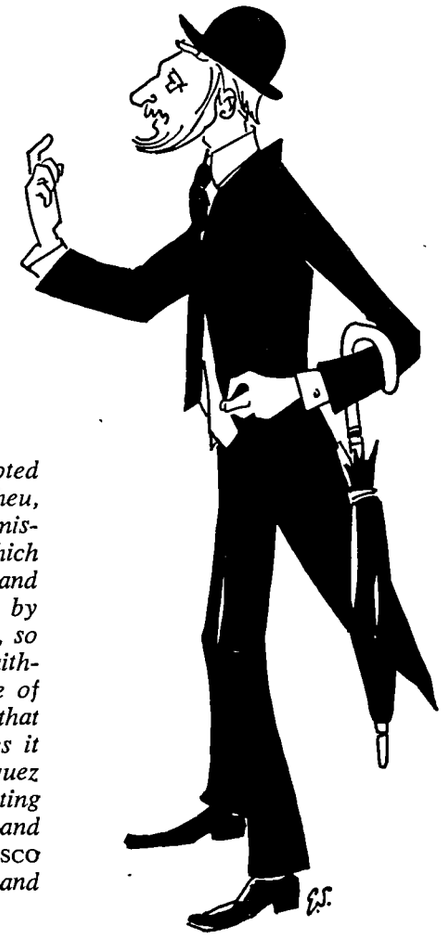
Orders for the two sets of slides prepared by the French National Commission for Unesco should also be sent directly to Publications Filmées d'Art et d'Histoire. Prices are as follows: For the two boxes "Orient-Occident", $13.00 U.S.; for the box "The Art of Gandhara", $6.50 U.S. or the equivalent in national currencies (transportation included). Educational and cultural institutions are entitled to special terms on application.

For information on volumes in the Unesco World Art Series apply to leading booksellers or to the Division of Arts and Letters, Unesco, Place de Fontenoy, Paris 7e.

For catalogues of reproductions write to Unesco Sales Agents (see page 35).

THE 'MARK TWAIN' OF YIDDISH LITERATURE

by Joseph Leftwich



An exhibition marking the 100th anniversary of the birth of Sholem Aleichem and devoted to his life and writings was inaugurated recently at UNESCO *House, by Mr. René Maheu, Deputy Director-General of* UNESCO. *It was sponsored by the French National Commission for* UNESCO. *Gifted with a comic outlook, Sholem Aleichem wrote stories in which he depicted the "little people with small hopes" whom he had known since childhood and whom he had always loved. He wrote in Yiddish which had been scorned until then by scholars and writers. Inaugurating the exhibition, Mr. Maheu said: "Sholem Aleichem, so appropriately named, wanted to be a witness above all. It was in order to be as faithful as possible to his purpose that he chose to write in Yiddish, the living language of the people. And yet, his work has universal value... It is because of this universality that* UNESCO *has included Sholem Aleichem among the eminent men whose anniversaries it is commemorating: Schiller, Humboldt, Pierre Janet, Bergson, Haydn, Albeniz, Velasquez and Chekhov. In the present circumstances, I hope that this commemoration in this setting will be understood by all.* UNESCO, *whose very reason for existence is the vigilance and the awakening of man's conscience, also intends to bear witness." Below,* THE UNESCO COURIER *publishes an article by Joseph Leftwich, English author of Dutch origin, and a leading authority on Yiddish literature.*

"SHOLEM ALEICHEM" is the Jewish form of greeting, like "How d'you do?" or "Glad to meet you," only the literal translation is "Peace to you," and the words are Hebrew, which is one of the two main components of the Yiddish language, as Anglo-Saxon and Norman-French are of English. The Arabs whose language is akin to Hebrew have the similar "Salaam Aleikhem," with the same meaning. Jerusalem derives from the same word, "Sholem": "City of Peace." It is the age-old Jewish salutation—after a pogrom, after expulsion, after whatever tribulation, just as on a quiet, undisturbed stroll or in visiting a friend, a Jew meeting another greets him, "Sholem Aleichem," and receives the answer "Aleichem Sholem": "To you peace!"

Sholem Aleichem, the great writer, the centenary of whose birth is being widely observed this year, explained that he adopted the name out of respect for his father, a solid scholar and businessman, so as not to embarrass him by his light-hearted stories. Instead of writing as Sholem Rabinovitch he added Aleichem to his first name.

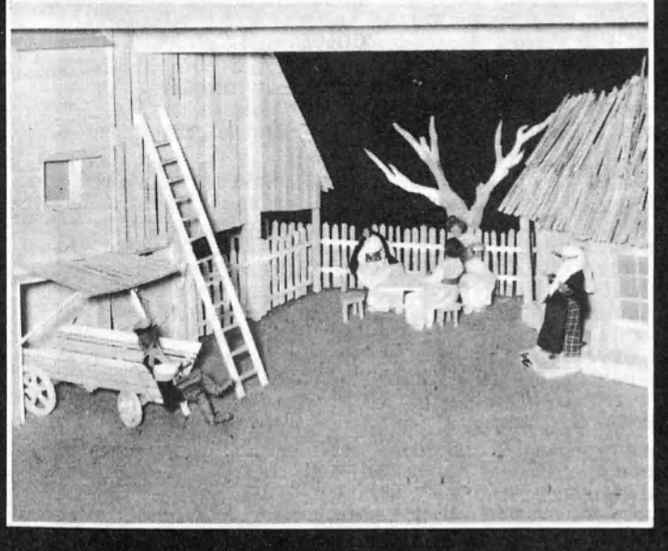
It was a stroke of genius. The name opened all doors to him; in every Yiddish-speaking home he was a welcome guest—"Come in, Sholem Aleichem!" He came in, he spoke to the people, and they spoke to him. They told him about their life, and he wrote it down, in their own folk-tongue, in their folk-idiom. He caught the folk-spirit and the folk-humour of the Jewish masses, the millions of Yiddish-speaking Jews who were living in the Pale of Jewish Settlement in Czarist Russia.

He pictures his characters speaking to him, telling him their stories, "Now I ask you, Panie (Mr.) Sholem Aleichem, isn't it a story worth writing down?" "Before Sholem Aleichem those Jews of the folk hadn't spoken in literature," Dr. Bickel, the President of the Yiddish PEN Centre, has written. "They were spoken about. Not

CONT'D ON PAGE 28

The centenary of Sholem Aleichem is being marked in many countries. The whole of the world's Yiddish press (there are 168 Yiddish publications, including 12 daily papers) is publishing articles devoted to Sholem Aleichem and stories by him. In some countries new editions of his works have appeared. His plays are being presented in all the Yiddish language theatres and in particular, during the present theatrical season, by the Jewish Theatres of the State in Poland and Rumania. For the first time, the celebration of a Jewish literary anniversary is taking place outside the Jewish communities. Innumerable meetings, recitals, concerts and theatrical performances have been arranged for the occasion. Nationally organized celebrations have taken place in Israel, Poland, Rumania and the Soviet Union and in Belgium under the sponsorship of the Ministry of Education. Streets have been named after him in the Argentine, Brazil, Bulgaria, Israel, Poland and the Soviet Union. Right, Sholem Aleichem—a photographic study taken shortly before his death. Below left, model reproduction of a scene from "Tevya the Dairyman" presented by the Yiddish State theatre in Bucharest; right, model of a scene from, " The First Prize ", produced by the Jewish Academic Theatre of Moscow. Opposite page, how one artist has depicted two of his best-known characters : top, Menachem Mendel, the businessman; below Tevya the Dairyman.

Unesco photos



On May 15, 1916, some 120,000 persons followed the hearse bearing Sholem Aleichem to his grave. This "was the greatest spontaneous gathering of the people in the history of the City of New York" according to a United States Congressman of that time.

Commemorative stamp issued by the U.S.S.R.

till Sholem Aleichem did they speak themselves, their own words, the endless flow of words that lay so heavy on their hearts."

There have been and there are other great Yiddish writers: Mendele, Peretz, Sholem Asch. Yiddish is not a one-man literature, but no other Yiddish writer made the Jewish people articulate as did Sholem Aleichem.

Sholem Aleichem lived and wrote in Russia before the First World War, when Poland and the Baltic States were part of the Czar's domains, and a mass of six million Jews lived in compact settlements in a comparatively small concentrated area, with an almost completely autonomous Jewish life. He died in 1916, before the Revolution which changed the entire face of Jewish life in those parts.

He could not have foreseen the Second World War in which nearly six million Jews, almost the entire Jewish population of Eastern Europe was massacred in the death camps and the gas ovens. It is understandable therefore that many Jews in England and France and above all in America and in Israel who are themselves immigrants from Europe or the children of immigrants, look back nostalgically on the world of Sholem Aleichem as the world of their childhood or that of their parents and grand-parents. And often in the tone of a valedictory, as a world that has vanished from the earth.

But Sholem Aleichem is too great a writer to have created people in his books who would so soon have vanished from the earth. His figures are too full of Jewish and universal humanity to die. They still live among the survivors in Eastern Europe, and among the immigrants and their children and grandchildren in America and Israel and England and France and other places, not only among those who still use Yiddish as one of their lan-

I want to be buried among simple people

"On Monday, May 15, 1916, a man whose very name is unfamiliar, went to his grave. His coffin was of plain pine boards, unadorned. Yet, 120,000 people followed the hearse through the city streets. There were only a mere handful of police but no disorder, for those who thronged the streets mourned. It was the greatest spontaneous gathering of the people in the history of our city. Factories and workshops found it difficult to proceed, and toilers, men and women alike, who could ill afford the loss, sacrificed the day's wage to join in the tribute.

"And the dead man was neither rich nor powerful. Sholem Ben Menachem Rabinowitz was just a writer...

"Of the home, of husbands, of wives, and of little children he wrote, and the Jewish people, a home and family loving people, thronged our streets to honor his memory...

"When he died, they passed by the tens of thousands beside his dead body in his humble home in the Bronx, and followed by scores of thousands his plain coffin to its last resting place..."

This was the homage paid by Congressman Bennett in a speech made to the United States Congress, the day after Sholem Aleikhem's funeral in New York.

The great Jewish author died at the age of 57, leaving a will drafted six months earlier which in itself is a masterpiece of humility and simplicity. Here are a few paragraphs from this will:

"Wherever I die I want to be placed not among aristocrats, or among the powerful, but among plain Jewish labourers, among the people itself, so that the gravestone that is to be placed upon my grave should illumine the simple graves about me: and these simple graves should adorn my gravestone, even as the plain, good people during my lifetime illumined their Folkeschrieber.

"There should be no kind of debate or discussion among my colleagues as to making my name eternal, as to a monument to be erected in New York, etc. I shall not be able to rest quietly in my grave if my colleagues make themselves foolish.

"The best monument for me will be if my works are read and if there be found among the better-to-do classes of our people Maecenases who will publish and distribute my works in Yiddish or in other languages, and thus give the people the possibility of reading and my family an honourable existence.

"If I have not been worthy or have not earned Maecenases during my lifetime, perhaps I shall be worthy of them after my death. I go away from the world in the full belief that the people will not forsake my orphans."

Commemorative stamp issued by Israel.

guages, but even among those who no longer know the Yiddish language in which Sholem Aleichem wrote, and can read him only in translation. They communicate themselves as characters in great literature do, to others who do not themselves belong to that stock and derive from that milieu.

His works exist in Russian translations, just as they do in Hebrew, in English and even in Chinese. He has millions of Russian and Ukrainian readers—otherwise there would have been no point in the Soviet authorities issuing a Sholem Aleichem postage stamp for his centenary. The Israeli Government also issued a centenary stamp for a great Jewish writer, who was an early Zionist, and whose works exist in a complete and very popular Hebrew translation by his son-in-law, I.D. Berkovitch.

A volume of Sholem Aleichem stories was issued for his centenary in Yiddish by the State Publishing House in Moscow, and the introduction emphasizes that "Russia was his homeland. It was here that he wrote; his people lived on this soil. There is no corner of this land where his work is not known, translated in millions of copies in many of the languages of the Soviet Union." His work was known to the great Russian writers of his time; Maxim Gorki, who had a great admiration for Sholem Aleichem, said after reading one of his books: "A wonderful book. I laughed and wept. It sparkles with a good, healthy and wise love for the people."

As a great humorist Sholem Aleichem compares in many ways to Mark Twain, who is said to have introduced himself once to Sholem Aleichem as the "American Sholem Aleichem"; he recalls Mark Twain particularly in his great book of the adventures of a young boy, Mottel the orphan, who, in the different environment and with the different speech, is a true brother to Huckleberry Finn.

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One of Sholem Aleichem's finest books, "Adventures of Mottel, the Cantor's Son" is such an enjoyable book for children and grown-ups that many persons have compared it with Mark Twain's "Tom Sawyer" and "Huckleberry Finn". Here Mottel is seen filching an apple from a neighbour's tree. "There's nothing as tasty as ripe apples plucked from the tree in Menashe's garden," Mottel says. Woodcut by Ilya Schor.

Like Mark Twain too, he makes it difficult for some readers to realize that the prolific joker who keeps them chuckling and laughing is, under the cap and bells, a very significant delineator of character and social conditions. His humour has an immense social awareness, irony and pity; he has fresh, bubbling humour, but also a bitter wit.

Sholem Aleichem wrote prolifically. At home, on his travels, ill in bed, he was always writing, and in his 57 years of life his output of short stories, novels, sketches and plays was enormous.

But the three figures around whom he wrote much of his work are Mottel the orphan boy, Menachem Mendel, the businessman, and Tevya, the dairy farmer. Menachem Mendel is constantly chasing dreams of a financial success that always eludes him; a restless, impatient seeker, he is here, there and everywhere, full of madcap schemes, the eternal optimist, a Micawber type. Tevya is a poor, hard-working village Jew, rooted to the soil, patient and plodding, weighed down by poverty and troubles, yet steadfast and unshakeable, with a deep faith in God and His ways, that he is sure will in the end put everything right.

And Sholem Aleichem was all three himself. He was Mottel the orphan boy. His mother died when he was 13, and he was brought up by his grandfather. He spent several years in his teens and also, after a short interval, in his twenties on a big landed estate owned by his father-in-law, on whose death he became the administrator of the estate; he observed the life of the Jewish and non-Jewish farmers and village people, and felt much of their attachment to the soil. He spoke of his years on the land as the happiest years of his life. And he was in many ways himself Menachem Mendel. He was on the Stock Exchange in Kiev and in Odessa. He undertook all sorts of business ventures, always unsuccessfully. "I tried all trades, but failed in all", he said of himself. In all except literature, where he became a great figure.

He projected something of himself into Menachem Mendel, into Tevya, into Mottel, and also into some of their accompanying figures—family and friends and acquaintances. He observed and absorbed and recreated. Menachem Mendel and Tevya and Mottel are all drawn bigger than life-size, more real than just one person. They are a synthesis of the human boy, of the soil-bound stolid farmer, of the restless dreamer-speculator. Sholem Aleichem took his people as he saw them, as they spoke to him, and added himself as an ingredient—the yeast which made them rise to the height of the universal; he made them poetry.

And because he made more of them than the common man, because he gave them universality, imagination, poetry, immortality, the world of Sholem Aleichem has not passed. People still recognize themselves in his characters. So many orphan boys everywhere are Mottel. So many Jewish farmers in Israel and America are Tevyas. So many businessmen engaged in big speculations are Menachem Mendel. Dr. Emmanuel Pat in New York has written an essay in which he traces the development of Mottel and his circle in American life to-day. He has found them all still there, with Americanized names, with different economic and social conditions, yet in character unchanged.

Sholem Aleichem would have recognized them, as others do. When he was in London in 1906 he himself recognized them in London streets and homes then. They are still recognizably alive to-day, because they were never only real people but are timeless and enduring. And his voice and his writings are not only for Jews but for all people.

Making the rounds, Methusaleh the ancient horse wearily drags his master Kastiel the Water-Carrier from house to house. Illustration drawn by B.I. Inger.

From the Unesco Newsroom...

PROTECTING THE AUTHOR: Brazil and Czechoslovakia have now joined the Universal Copyright Convention sponsored by UNESCO. The Convention was drawn up to fill gaps in international copyright legislation under which some countries were bound by one convention, others by a different one and still others by no agreements at all. It eliminates costly registration formalities and calls on States to grant foreign works the same protection as that granted to works by their own nationals. Thirty-four countries have now joined the Convention.

■ **U.S.S.R. WEATHER MAP:** *Over 40 leading Soviet climatologists have been working to compile the first volume of the Climatic Atlas of the Soviet Union. Climatic information about various areas is needed for the construction of water reservoirs, hydro-electric stations and electric power lines and is of particular importance for agriculture. Information about the climatic peculiarities of various areas enables economic planners to give the most rational disposition to different branches of production.*

INTERNATIONAL OUTLOOK: In San Diego, California, a study of world affairs by citizen groups is proving effective in stimulating public interest in places and peoples outside the borders of the United States and in international problems generally. The Citizen Consultations are sponsored by the United States National Commission for Unesco, and the San Diego group is headed by Dr. Malcolm A. Love, president of San Diego State College.

Five committees made formal studies of: Americans as International Travellers and Hosts; Asian-American Relations; Progress of Less-Developed Countries; Our Moral and Spiritual Resources for International Co-operation; Foreign Languages and the National Interest. The committees made recommendations in their fields. One result of the sessions was a stimulation of interest in Unesco's work.

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■ **TV LESSONS IN AFRICA:** *In Western Nigeria, where free universal primary education was introduced in 1955, educational and commercial television services are to be launched. It is proposed to devote not less than 50% of daily telecasts to education programmes for schools, adult literacy courses, advice to farmers and other public welfare services. Since 1955 the number of children in Western Nigeria's schools has more than doubled and has now reached* 1,100,000.

NUBIAN MONUMENTS' CAMPAIGN: KING OF SWEDEN ACCEPTS PRESIDENCY OF COMMITTEE OF PATRONS

KING Gustaf VI Adolf of Sweden, has consented to be President of the Committee of Patrons of the International Campaign to Save the Monuments of Nubia, which will be officially launched from UNESCO Headquarters on March 8.

The campaign is being undertaken, on the proposal of Dr. Vittorino Veronese, Director-General of UNESCO, in response to requests from the Governments of the United Arab Republic and of the Sudan for large-scale international assistance to save the sites and monuments of Nubia, threatened by submersion as a result of the construction of the new Aswan High Dam.

The Committee of Patrons and an International Action Committee are being formed by the Director-General of UNESCO to assist him in organizing the campaign.

An international committee of experts is also being formed by the Government of the U.A.R., in consultation with UNESCO, to advise on excavation and preservation plans, on the use of contributions and on allotment of counterpart grants to Governments, institutions and persons participating in the international action.

The Government of the U.A.R. has offered to cede half the proceeds of the excavations in the threatened area (with the exception of unique or essential items needed by Egyptian museums), to authorize excavations of other sites in Egypt, and to offer certain temples in Upper Nubia, with a view to their transfer abroad, as well as a large collection of antiquities from other parts of Egypt, which belong to the State. The Government of the Sudan has also offered, with the same reservations, 50 per cent of the proceeds of excavations in the threatened area of the Sudan.

4,000 YEARS OF GAMES: What games do the world's children play? This question was posed by an exhibition at Neufchatel, Switzerland. Exhibits showed that children the world over play very much the same games, and their playthings have not changed essentially over thousands of years. On display were terra cotta dolls and animals with which children of Babylon and Egypt played over 4,000 years ago. Most games, according to the exhibition, can be divided into four groups—competition, chance, mimicry, or vertiginous—and many are of magical or religious origin. Devotees of football or squash rackets, for example, are said to be unconsciously perpetuating the rites of sun-worshippers, long-since forgotten.

■ **JAPAN IN 1,000 PAGES:** *A wealth of information on the history and culture of Japan is found in "Japan, its Land, People and Culture", issued by the Japanese National Commission for* UNESCO. *In* 1,000 *pages, the book covers the geographical historical, social, economic and cultural background and aspects of modern life. Chapters on drama, manners and customs, common beliefs and superstitions and on recreation and amusement, including explanations of tea ceremonies and flower arrangement, provide a varied and fascinating picture of Japan. Obtainable from Japan Publications Trading Co. Ltd, Central Post Office, Box* 722, *Tokyo, Japan* ($12.00).

HELP FOR PARALYSIS VICTIMS: The Regional Office for Europe of the World Health Organization has appointed an international team to help the Government of Morocco in treating and rehabilitating paralyzed victims of the recent poisoning at Meknes. This tragedy has already claimed more than 10,000 victims and probably represents the biggest and the most serious case of poisoning by adulterated oil in medical history. The WHO teams, which include a specialist in rehabilitation and two physiotherapists, will advise the Moroccan Ministry of Health on the organization of emergency treatment, hospitalization, outpatient services and rehabilitation It will also train personel assigned to it by the Moroccan Government.

■ **MUSEUM-GOING BY NIGHT:** *Museum-going has now become another way of spending the evening in Richmond, Virginia, in the United States, where the Virginia Museum of Fine Arts now opens its doors five nights a week from eight to ten o'clock. By night as well as by day, the Museum offers visitors electronic guidance (tape-recorded explanations) and film shows on art. Among its other pioneering activities have been the introduction of a statewide visual arts service offering films, film strips and exhibitions throughout Virginia and the operation of an "art-mobile" travelling to all parts of the state.*

EQUIVALENCE OF UNIVERSITY DEGREES: A European convention on the equivalence of university diplomas has been signed in Paris by ten of the fifteen

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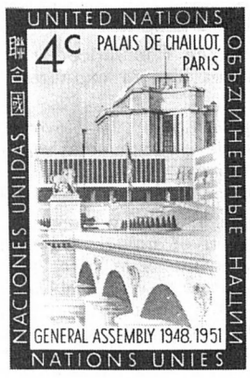
From the Unesco Newsroom...

foreign ministers of the Council of Europe, or by their deputies. It will enable holders of university degrees to pursue their studies in any of the countries which have signed the convention, or to use a degree from a foreign university covered by the agreement. The convention was signed by Belgium, France, Federal Germany, Greece, Iceland, Italy, Luxembourg, the Netherlands, Norway, and the United Kingdom.

The Unesco Philatelic Service



Here is the first commemorative stamp of the year issued by the United Nations Postal Administration (in 4 cent and 8 cent denominations). This stamp can be obtained from The Unesco Philatelic Service which has stamps and first day covers issued by many Member States to commemorate important events in the history of Unesco and the U.N. (inauguration of Unesco's New Headquarters, Human Rights Day, World Refugee Year). As the agent in France of the U.N. Postal Administration, Unesco's Philatelic Service stocks all the United Nations stamps currently on sale. Information on items available, their price and the methods of payment, will be sent on request by Unesco's Philatelic Service, Place de Fontenoy, Paris 7e.

■ **THAI 'PONY TRAP' LIBRARY:** *A pony-cart travelling library regularly leaves the Fundamental Education Centre at Ubol, Thailand, on trips to carry books to villagers in the surrounding area. The library-cart is helping to solve a problem that has been worrying the librarian of the Centre, run by the Thai Government and* UNESCO. *Until now, the Centre has been sending books to the villages in boxes holding about 50 books as they could only be changed every three months. A bookmobile was out of the question, since it was too expensive and roads are impassable for motor traffic at certain seasons. The idea of using a specially-designed pony-cart was suggested by the* UNESCO *librarian at the Centre, and the students themselves constructed the bodywork while a skilled Thai craftsman made the chassis.*

MAORI LITERARY REVIVAL: Indications of a renaissance of Maori literary effort (both in English and Maori) have come recently from New Zealand where a vigorous movement has grown up in recent years round the educational magazine "Te Ao Hou" (The New Dawn). When the magazine was started by the Maori Purpose Fund in 1952, practically nothing was being done by Maoris in literary forms such as the short story and poetry. Today most of the material for the publication is written by them. Until the last century the Maoris had no written language. There was a short creative period at the end of the last century followed by a decline, but the tradition never really died as is seen in present movement.

■ **MIDDLE EAST LABOUR INSTITUTE:** *The Labour Institute for the Near and Middle East, created at Istanbul five years ago by the International Labour Organization was recently turned over to the Government of Turkey by the ILO. During the past five years, the Institute has organized seminars or courses on problems of industrial safety and health, industrial medicine, social security, and employment services, for officials of the region. The Institute comprises a museum of industrial safety, a technical library and an industrial hygiene laboratory.*

FRENCH WITHOUT TEARS: Toronto schoolchildren are learning French by "playing store", a method adopted in experimental classes for English-speaking Canadian pupils aged eleven and twelve. Not a single textbook is used in the class and teachers never translate a word of French into English. Instead, drawings are used to explain the meaning of words. During a lesson, pupils take turns at being customers, clerks, post-office employees or bank cashiers... always in French.

■ **U.N. CHILDREN'S VILLAGE:** *A "United Nations Children's Village", designed to bring together children from all over the world, has been planned by the People's Committee of Belgrade for a new amusement park to be built in the Yugoslav capital. The village is foreseen as a series of small houses, each one typical of its own country, which would serve as permanent exhibition halls. Countries wishing to participate in the village would be asked to take charge of the building of these houses as well as their operation—that is, the organization of games, sale of books and toys, film shows on how children live, and programmes of dancing and singing.*

MEASURING BY EAR: Special equipment for physics and chemistry laboratories is to be manufactured in Israel based on designs by an Australian inventor. This equipment will enable students at the Jerusalem Education Home for the Blind to receive scientific training and obtain employment in fields which until now have been closed to the sightless. The instruments, which were developed in Australia by Mr. A. Wechsler, give measurements that can be "read" by ear or by touch.

DECLARATION OF RIGHTS OF THE CHILD

The right of the child to "a happy childhood", to affection, security, education and to protection against all forms of exploitation is proclaimed in the Declaration of the Rights of the child which has been adopted in New York by the United Nations General Assembly.

The Declaration, which embodies 10 principles, stresses in its preamble, that "the child, by reason of his physical and mental immaturity, needs special safeguards and care, including legal protection, before as well as after birth." The child's rights, the Declaration states, must be recognized without distinction of race, colour, sex, language, religion, national or social origin, birth or other status.

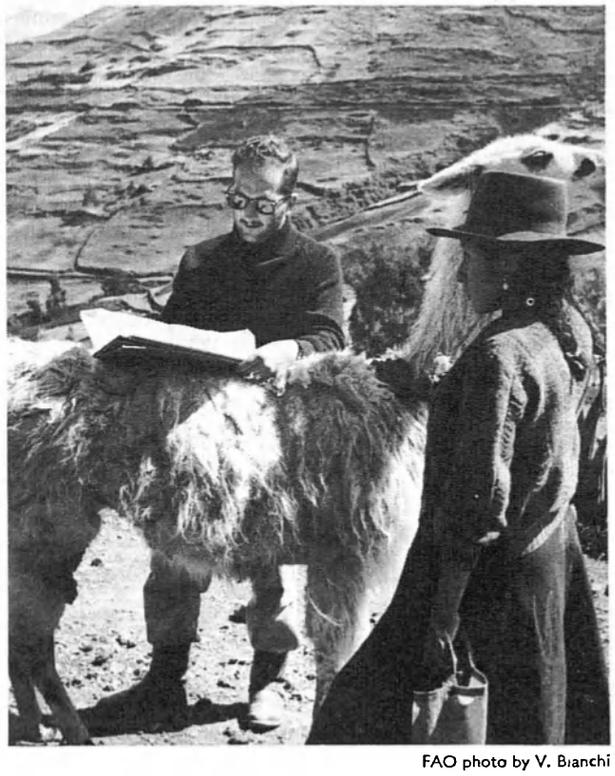
In all circumstances the child shall be among the first to receive protection and relief. Every child has the right to free education, at least in the elementary stages, and full opportunity for play and recreation. The physically and mentally handicapped shall be given special treatment, education and care, and all shall have the right to adequate nutrition, housing, medical services and social security.

Stressing the responsibility of the parents, the Declaration states that the child should grow up in their care "in an atmosphere of moral and material security." "Society and the public authorities", it adds, "have the duty to extend particular care to children without a family."

The Declaration seeks to protect the child against all forms of neglect, cruelty and exploitation and against employment "before an appropriate minimum age." He must be protected also from practices which may foster racial, religious, or all other forms of discrimination, and be brought up in a spirit of tolerance and understanding.

In the words of the preamble, "mankind owes to the child the best it has to give", and the Declaration calls on men and women and national governments "to recognize these rights and strive for their observance by legislative and other measures."

LARGEST CENSUS OF WORLD'S FARMING STARTS THIS YEAR



FAO photo by V. Bianchi

Special training for staff who are carrying out the World Census of Agriculture in Latin America was given at a centre set up in Lima, capital of Peru. Here, investigators prepared for the real thing by making an experimental census of population, housing and farming in mountain villages near to Lima. During practice census trainee uses llama as a table while noting down facts.

A World Census of Agriculture—the biggest inquiry of its kind ever to be carried out—is being taken this year under the sponsorship of the Food and Agriculture Organization of the United Nations (FAO) in Rome. In scores of countries, thousands of investigators are collecting the individual facts and figures which, once assembled, should give a clear and accurate statistical picture of farming—the world's biggest industry.

On mountain-side farms in Peru, rice fields in the Far East, coffee plantations in Brazil and orange groves in the Near East, census takers are noting down facts about every basic factor concerned with farming, from the land itself down to the number of bees and silkworms and other forms of life and possessions which appear in the farm inventory.

Investigators have hundreds of questions to put to farmers. There are, for instance, 252 different crops to be dealt with, ranging from corn to cabbages and from bamboos to bananas, and the crop group forms only one of the ten main sections into which agriculture has been divided for the purposes of the Census. In addition it is hoped to compile an accurate record of the number of farmers, the size of farms, their tenure, acreage under crops, to note whether they are watered by rain, canal or pumps and to count heads of livestock of all kinds.

What is the point of this enormously complex undertaking? Why should all these figures be required? And what use can be made of this information when it has been gathered, analyzed and published?

The answers, according to Dr. P.V. Sukhatme, Director of Statistics Division, FAO, are these:

In the first place the Census will be of great benefit both to countries and farmers as it will give them a proper idea of where they stand regarding agricultural conditions. Secondly it will give FAO a much-needed clear picture of world agriculture, revealing the pattern of progress and enabling it to see those sections of the industry to which it should pay special attention, either on a world basis or by regions and countries. Such a picture can only be gained by collecting comparable statistics which can show each nation's level of prosperity in relation to its neighbour's and to the world generally.

Lack of reliable statistics is one of the main obstacles facing FAO and its member countries in planning and implementing the development of food and agricultural resources by the use of more fertilizers, farm machinery and irrigation, for example. Without the full basic facts planning may go awry and result in wasteful expenditure as well as the failure to improve food production.

'Tailor-made' for every region

This was why FAO took over the job of collecting, compiling and publishing basic data on the food and agricultural situation of the world from the International Institute of Agriculture when this organization merged with the FAO.

The First World Agricultural Census to be sponsored by FAO was in 1950, but at that time only five countries in Asia and the Far East took part. Since then there has been a growing recognition of the importance of the inquiry and this year many more countries in that part of the world plan to participate.

The programme for the 1960 World Census is the outcome of many years of work, research and consultation in all parts of the world. Regional programmes prepared in collaboration with statisticians, agricultural organizations and governments have ensured that the Census is adapted to the needs of different areas.

Dr. Sukhatme points out that an agricultural Census is a difficult operation even in economically developed nations which possess established statistical and allied services. Allocating areas to individual crops is complicated by the cultivation of more than one crop in the same field. The number of people working on farms varies from season to season. Finally, uniform definitions must be agreed upon if statistics are to be of value internationally.

To add to the complexity of carrying out this world Census there exists a human element—the farmer and the Census taker. Farmers are often reluctant to give full and frank answers because they do not understand the purpose of the Census or because they fear that such information may be used to their disadvantage, such as in assessing taxes, although Census law guarantees that all replies to questions will be treated as confidential.

There is also the problem of finding qualified staff. This, FAO is helping to overcome by carrying through a training programme for the Census planners and staff. It has organized three regional training centres—at Lima, for Latin America, in Tokyo for Asia and the Far East and at Damascus for the Near East countries. In these centres emphasis has been placed on planning and conducting experimental censuses in the field.

Seminars have also been held, at Accra for countries in Africa south of the Sahara and in Warsaw for European countries. At both training centres and seminars, FAO has dealt with such problems as adapting the Census to meet national and regional needs and training personnel how to plan and conduct the Census in their country and region.

Letters to the Editor

WE STILL DO AS ROME DID

Sir,

I was delighted to see the article, illustrated with such beautiful photographs, on Hadrian's villa at Tivoli in your December issue. Anything appertaining to the Romans is my favourite subject, and I never dreamt it would be featured in THE COURIER. As you will guess, I would appreciate more articles on this subject. Please introduce us to the many other examples of Roman civilization in Europe, Asia and North Africa. I feel that you will be helping to draw together by a common interest peoples of many tongues, even as the Roman Empire did in its better days before the decline. Moreover, you will make us ask ourselves why the Romans made mistakes, and why we, with our greater knowledge and experience, tend to do the same.

I am curious to know if this subject holds much interest for readers in the Soviet Union and Eastern Europe.

B.S. Beezer
Eltham, London

CURING THE MENTALLY ILL

Sir,

In your most interesting issue which has many valuable articles on Mental Health, I find it regrettable that you quote a statistic; namely, that 80% of mental patients can now look forward to being cured and can take their place once again in society.

Unfortunately, this is an over-optimistic evaluation of the present status of the therapy of psychiatric illness. We gain nothing from over-optimism and an unrealistic attitude. As a psychoanalyst, I know that the "cure" of a mental illness is only accomplished by working out the emotional conflicts which underly it. The effect of tranquillizing or energyzing medications, attitude therapy, occupational therapy, change of environment and other means is only to produce a remission in the illness but it does not unfortunately lead to a cure.

With the use of the above measures, however, the patient may be able to return to society and possibly take up his former place and resume his occupation. We must however view this question of "cure" in a scientific manner and thus much, much more research must be done before we can speak of a "cure" of mental disease, except through psychoanalysis.

There is much misunderstanding concerning the role of tranquillizing and energyzing drugs. These can never cure psychiatric illness. At best they can only make the patient more accessible to other forms of therapy by allaying anxiety to the degree that therapy can now be utilized by the patient. In this period of over-optimism concerning the value of medications, some of which promise increasing help in the future but which as yet have unfortunately proved somewhat disappointing, one must be careful to avoid misleading statements and thus I bring this matter to your attention.

Maurice N. Walsh, M.D.
Beverly Hills, California, U.S.A.

Ed. note: We have received the following reply to Dr. Walsh's letter from Dr. E.E. Krapf, Chief, Mental Health, World Health Organisation:

Dear Dr. Walsh,

You consider it over-optimistic to say that "80% of mental patients can now look forward to being cured and can take their place once again in society." I fully share your view if it were claimed that 80% of mental patients can now reach a state of complete mental health. What is meant is really "80% of mental patients can now look forward to being cured *in so far as* they can take their place once again in society." Doubtless this could have been expressed in a less debatable way. On the other hand you will perhaps agree that it is never very easy to speak of the favourable outcome of a disease in terms of a "cure" in the absolute and ideal sense of the word and that it is very general custom amongst physicians to call a patient cured when he has been improved to a point where he can lead a more or less "normal" life.

As to your scepticism in respect of the curative possibilities of drugs, I am completely on your side. I quite agree that "there is much misunderstanding concerning the role of tranquillizing and energizing drugs" and that "these can never cure psychiatric illness." I am not aware, however, that statements to the contrary have been made in THE UNESCO COURIER or, for that matter, in the WHO press release from which THE COURIER took its information on the achievements of modern psychiatry. Lack of space prevents me from going any deeper into the manifold problems posed by the introduction of the new "psychotropic" drugs.

There is one last topic upon which you touch. If I understand you correctly, you are convinced that there is no real cure for mental disease "except through psychoanalysis."

May I say that I have some very serious doubts in this respect. Being a psychoanalyst myself I am, of course, quite aware of the fact that the "working out of emotional conflicts" sometimes leads to very spectacular improvements, particularly where neuroses and character disorders are concerned; but as to the possibility of reaching through psychoanalysis a state of complete mental health, I am rather inclined to adhere to Sigmund Freud's own conclusion that strictly speaking psychoanalysis is probably "interminable."

In his paper on the terminability of psychoanalytic treatments Freud in fact expresses the opinion that only when in the genesis of a disorder the traumatic factor predominates are there good chances of obtaining a full stabilization of the personality. A word of caution is, however, added: "If the patient who has made such a good recovery never produces any more symptoms calling for analysis, it still, of course, remains an open question how much of this immunity is due to a benevolent fate which spares him too searching a test." As far as I can see this prudent reserve is still fully justified.

E.E. Krapf,
Chief, Mental Health,
World Health Organization,
Geneva, Switzerland

ART INVERTED

Sir,

True sometimes it is difficult to tell, but the photograph of the Miro UNICEF Greeting Card on page 24 of the December issue of THE UNESCO COURIER is upside down. It looks infinitely better the correct way.

Dr. M.F. Shore,
Brookline, Mass.,
U.S.A.

THE WORLD'S FOLKWAYS

Sir,

I think if from time to time you published articles on the folklore of different countries and provinces, these would interest many of your readers. The subject is one in which I am passionately interested and I believe it helps one to get to know and to like regions and countries and, above, all, their peoples. Here is an excellent way to stimulate understanding and friendship between nations. An obvious proof of this is the tremendous success which foreign folklore groups have had when they have performed in my own and other countries.

Bernard Bascoul
Mazamet, France

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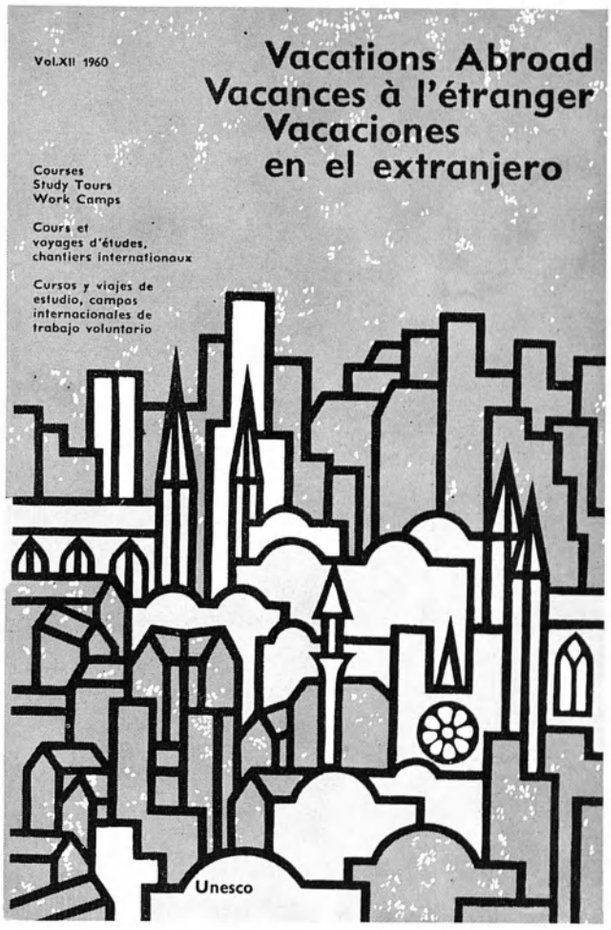

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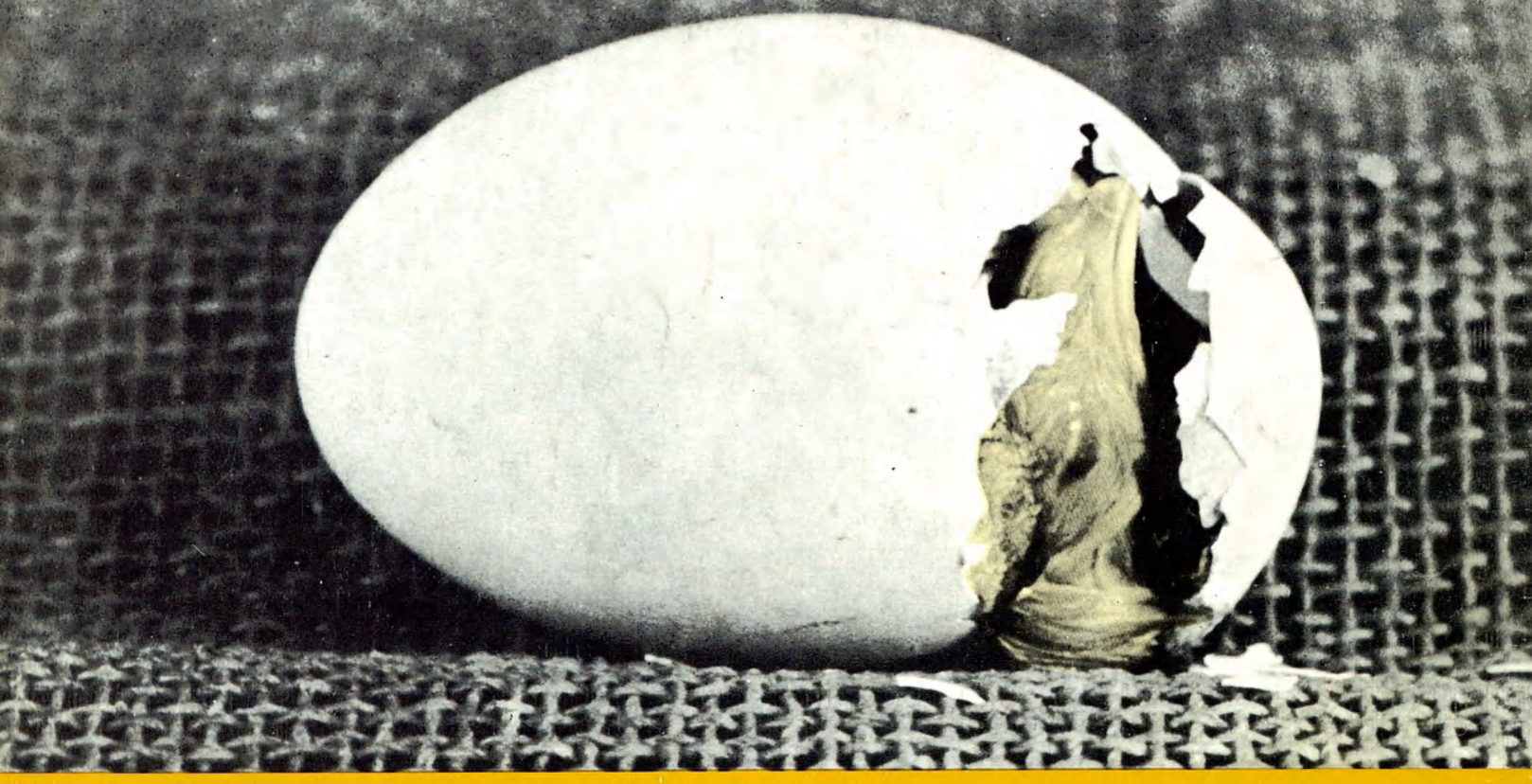
BABY CHICK IS BORN

(See page 6)



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